FALL PREVIEW

Forget the Conventional Wisdom—Bush vs. Clinton Will Be Close in November

BY JOE KLEIN

PUP ART

When William Wegman Goes to the Dogs, the Ar Is Nothing to Sniff At

BY MICHAEL GROSS

$2.50 • MARCH 30, 1992

NEW YORK

RATTLING THE BONES

Is the Big-Spending New Team at The Museum Of Natural History Gilding the Dinosaur?

BY JONATHAN GREENBERG

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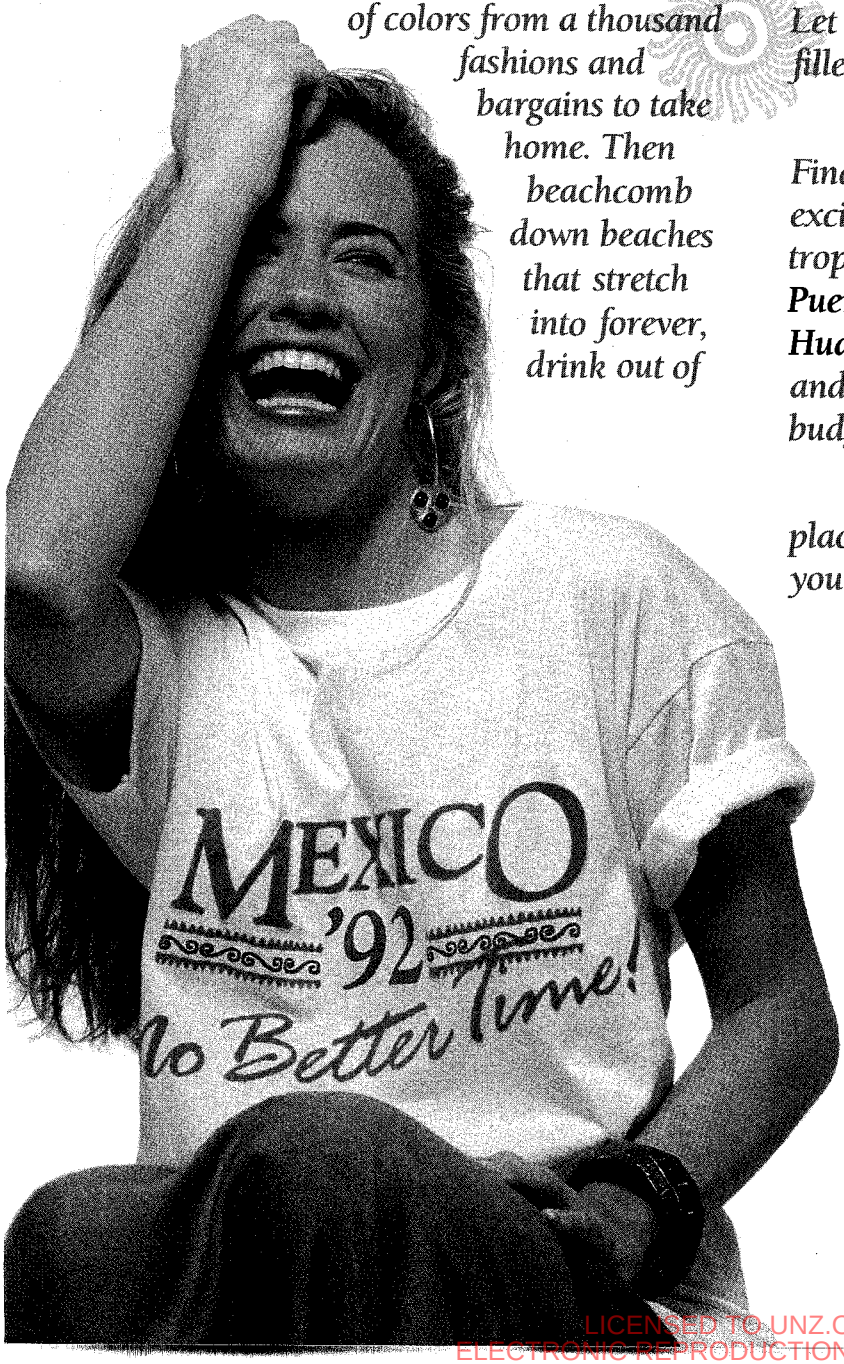

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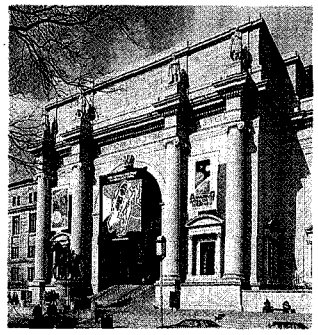
BY JOE KLEIN

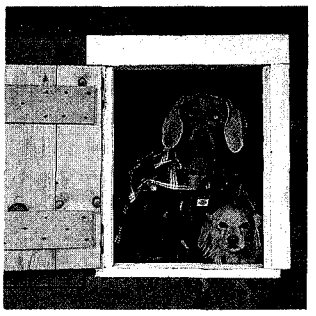
The conventional wisdom about the '92 elections is this: Bill Clinton will be trounced. But, Joe Klein maintains, that is simply not true. We're in for a much more interesting, complex, challenging event than anyone seems to realize. Why? Because Clinton's a *survivor.*

34 Rattling the Bones
BY JONATHAN GREENBERG



In the late eighties, the Metropolitan Museum of Art became a party palace. But across the park, the American Museum of Natural History stayed a wallflower. It stuck with dinosaurs, whales, dead things. Now the museum, a family refuge, is a tad less primordial. In the *nineties,* as cutbacks loom, the hall's going for broke. It's a whole new philosophy: expansion and glamour. But staffers complain of mismanagement. The new president, brought in to find cash, was given a $2.2-million apartment. (And a chauffeur.) Worse, the $60-million he plans to raise may not be nearly enough.

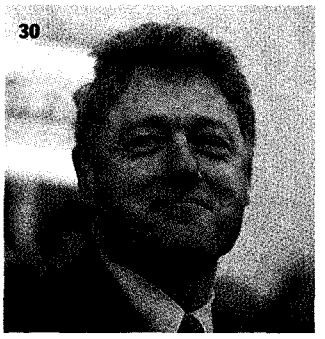
44 Pup Art
BY MICHAEL GROSS



If you know William Wegman, it is because of his pets. They are weimaraners, and he photographs them obsessively. The results (say, two dogs in bed, watching TV) lend themselves to a variety of understandings. And they *sell*—some for $20,000. But Wegman also paints; with a show at the Whitney, he's becoming a seriously respected artist. This after cocaine, depression, and the death of his first dog.

50 Ghost Story
BY ROSS WETZSTEON

He sits down. He stares at the keys. And usually, nothing happens. Yet every so often—five times in 30 years—Herb Gardner finishes a play. His body of work, such as it is, includes *A Thousand Clowns.* When last heard from, he won a Tony. Gardner, however, doesn't write for the critics. (He's a commercial whiz.) So his new work, opening Sunday, recalls Dad. And, for once, horror.



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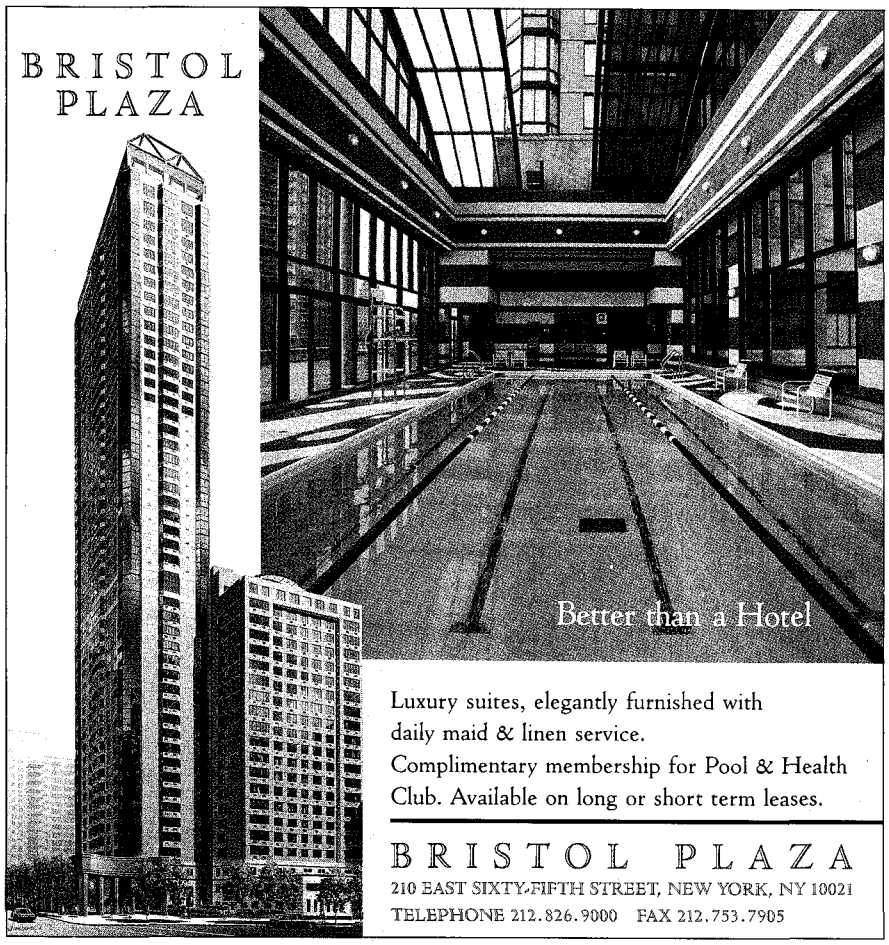

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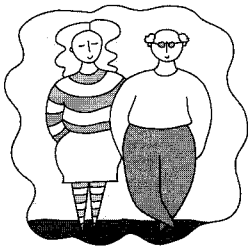

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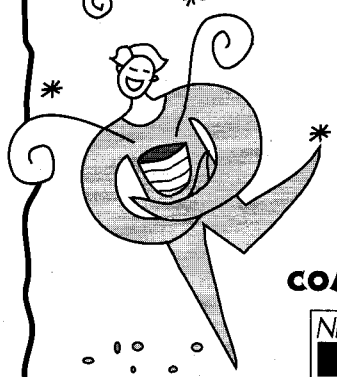

The dust settles mid-march.

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LETTERS

The Blue and the Gray

SO NOW WE'RE SUPPOSED TO LOWER OUR expectations, become financially conservative, and be happy about it ["The Graying Yuppie," by Stephen M. Pollan and Mark Levine, March 9]? Then why was this story followed by a profile of a model who makes $1.7 million a year to show us clothes and perfume we're not supposed to want anymore ["Model Model," by Michael Gross]? I'm tired of hearing about companies' cutting back and people losing their jobs, especially in the garment center, which has traditionally supported so many New Yorkers. Maybe if models could squeak by with a mere $3,000 a day rather than more than twice that, clothing prices could come down the way salaries have, and people would buy more, thereby galvanizing the economy.

Carol Cohen
Manhattan

AS A LICENSED NEW YORK STATE NURSING Home Administrator and member of the National Association of Private Geriatric Care Managers, I read "The Graying Yuppie" with great interest. I would like to clarify the statement "Those who can pay the higher private rates . . . stand a better chance of getting into the [nursing] home of their choice." Application for nursing-home admission requires a Patient Review Instrument (PRI), which demonstrates the degree of skilled care required by the individual. Preference for admission is given to those who score highest in acute-care needs, because the Medicaid reimbursement rate to the nursing home for those patients is higher. Thus, the admission criteria for long-term nursing-home care do not necessarily depend on the ability to pay privately. We advise families to seek the services of a competent elder-care lawyer and a nursing-home-placement counselor. Together, these professionals can expedite nursing-home admission—often without the expenditure of private funds.

Jane Perlow, L.N.H.A.
President
Concerned Seniorcare, Inc.
Great Neck, N.Y.

CONSIDERING THE PROFOUND INFLUENCE *New York* Magazine has had on the attitudes and life-styles of the "graying yuppie" (the bull's-eye of *New York*'s and its advertisers' target audience), I found it remarkable that you chose to rub our noses in the hopeless scenarios and exasperating conditions chronicled in this article.

Robert I. Feldman
Queens

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

The Wisdom of Solomon

I WOULD LIKE TO RESPOND TO CHRISTOPHER Byron's "Bottom Line" column "Strike It Rich" [February 17]. The lumping of stock-option compensation (which can result only when capital invested by shareholders has also grown) with salaries is highly misleading. A case in point is Byron's inclusion of Howard Solomon in the "Fat Cats" table. Solomon has invested the past fifteen years of his life in Forest Labs. Since taking over the company, he has increased its market value to shareholders from $3,500,000 to more than $1,500,000,000 and has created more than 1,000 new jobs. Solomon's $400,000 salary is modest by today's standards, and his capital growth through stock options (which appreciated as the company grew) represents only a fraction of the value he has created for Forest's investors. America's industrial core was created by individuals whose entrepreneurial spirit was richly rewarded. I doubt that Forest's shareholders or employees (the majority of whom have benefited from their own stock options) would complain about Solomon's capital appreciation. Let's hope that Congress's review of executive compensation does not result in excessive regulation further contributing to America's dwindling competitiveness.

Kenneth E. Goodman
Vice-president, finance
Forest Laboratories, Inc.
Manhattan

Citibunk

JOHN REED GOT THE BUY OF THE YEAR ON the 400,000 shares of Citibank he purchased in 1988 for $1 million ["John and Me," by Christopher Byron, February 10]. Perhaps your bean-counter should run through these numbers again.

Richard J. Sevenoaks
Massapequa Park, N.Y.

Christopher Byron replies: Richard J. Sevenoaks is correct. Reed paid $10 million for these shares in 1988.

A.S.I.D. Test

IN HER PIECE "GETTING THE GOODS" [FEBruary 3], Ruth J. Katz refers to a few stores that have "helpful decorators, licensed by the American Society of Interior Designers (A.S.I.D.)." The A.S.I.D. does not license anyone (though it's true that eventually, interior designers in the state of New York will be certified or licensed by the state gov-

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ernment in accordance with recently passed legislation). Katz goes on to say that Herbert J. Koppel at Harry Zarin Company is an A.S.I.D. decorator, but Koppel is not a member of our society. The A.S.I.D. is a 60-year-old organization of more than 30,000 interior designers worldwide. Fifteen hundred members belong to the New York metropolitan chapter. We have legislative lobbies in Washington, D.C., Albany, and other state capitals.

Alan A. Abrahams
President
New York metropolitan chapter of the American Society of Interior Designers
Manhattan

Pair Excellence

AS I BEGAN READING DINITIA SMITH'S ARTICLE "Love Stories for the '90s" [February 17], I said to myself, "Wouldn't it be great if *New York* featured a gay couple?" But then I thought, No way, not *New York* Magazine. It's too conservative and not enough "with it." Turning the page, I was pleasantly surprised to see the photo and story about Spencer Cox and Mike Isbell. Way to go, *New York*!

K. Goodale
Manhattan

No, No, Colette

IN HER ARTICLE "RESCUING YOUR CHILD From Depression" [January 20], Colette Dowling quotes out of context a sentence from an editorial I wrote in 1989 for the Journal of the American Psychoanalytic Association. She uses the sentence "Many act as if the modern psychoanalyst should knuckle under to the new biology and trade in his couch for a new brain-imaging apparatus" to argue that for some therapists, biopsychiatry has become the enemy. But as the surrounding text in my editorial shows, I was exhorting my fellow psychoanalysts to broaden their views about the new developments in biological research. The editorial points out that in the recent past, therapists took an exclusively psychological stance and analysis was the only show in town. I suggested that such one-sidedness has provoked a similarly one-sided backlash in which some therapists now act as if the modern psychoanalyst should simply yield to biological treatments. These are not antithetical but complementary positions. Dowling casts me as an antediluvian monster who would withhold medication from children in need. This is ridiculous, since I have spent at least half of my career doing psychopharmacological research with children and have co-authored some 50 papers on psychopharmacology in refereed scientific journals.

Theodore Shapiro, M.D.
Professor and director of
Child and Adolescent Psychiatry
The New York Hospital–
Cornell Medical Center
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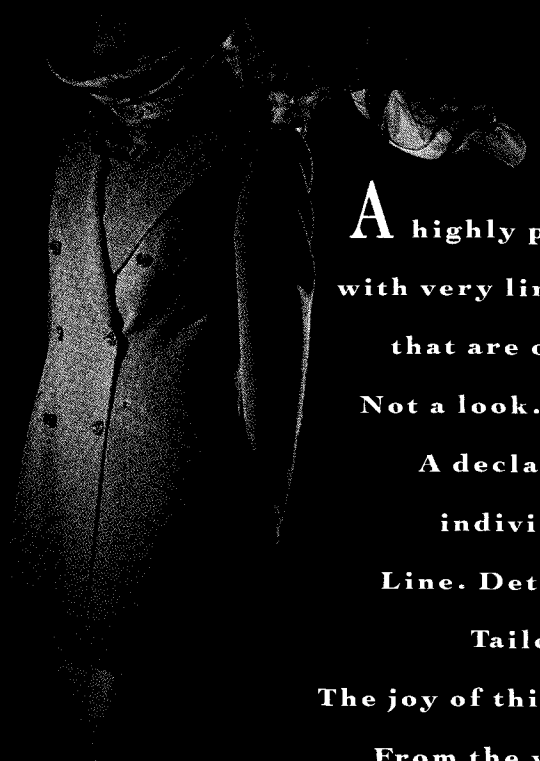
A Room Of Her Own.



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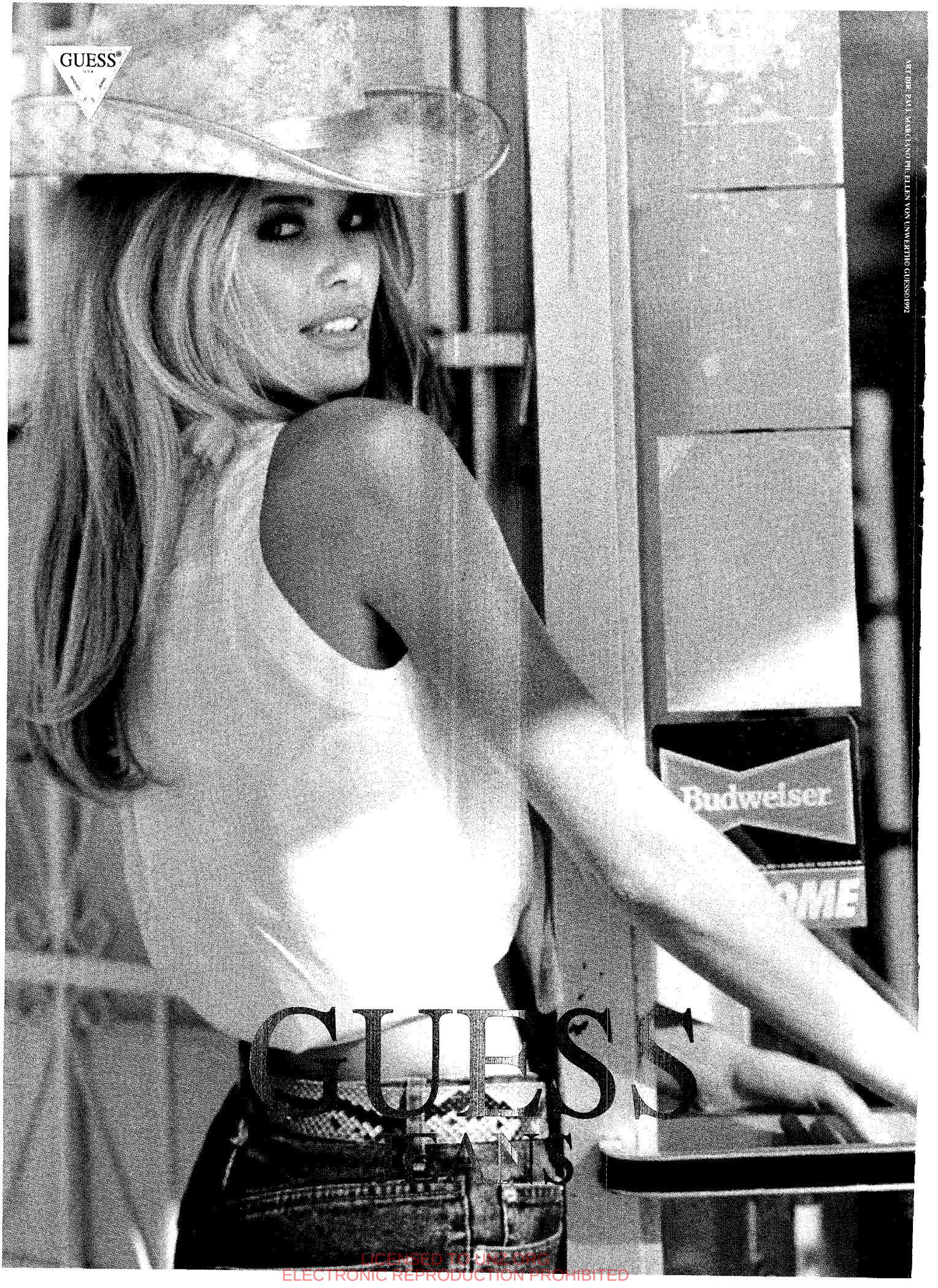

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INTELLIGENCER

BY JEANNETTE WALLS

TOM FOR NO. 2?...GIULIANI JOSTLES...RMN GETS *JFK* 'ED...FAKING IT WITH FOAM

HARKIN HOPS ON THE VEEP HEAP

Tom Harkin is quietly floating his name for the second spot on the Democratic ticket, says a source.

The senator from Iowa, who dropped out of the race for the party's presidential nomination two weeks ago, could expect support from some key labor organizations in his new bid.

Many political insiders, however, feel that Harkin would add little to the ticket, especially if the nominee is Bill Clinton. "There's absolutely no geographical balance," says one.

Says a spokeswoman for Harkin, "We have vocal supporters in the labor community who have been pursuing it, but Tom certainly hasn't."

RUDY KICKS OFF CAMPAIGN RHETORIC

The tough talk in the presidential primaries may be nothing compared with the salvos in New York's mayoral race—if recent comments by Rudolph Giuliani are any indication. Speaking before the Coalition of the Italian American Associations at the Iperbole restaurant earlier this month, Giuliani called New York's current leadership "rotten" and "lousy." Singling out Mayor David Dinkins and City Council President Andrew Stein, Giuliani went on to say that "New Yorkers have elevated people to office that they wouldn't let run a business or raise their children."

"It was an answer to a question," Giuliani told Intelligencer. "We put these people in charge, then wonder why the city is in the terrible condition that it is in."

"He wants it known that he has taken the offensive," says a spokesman for Giuliani's campaign. "The first shots have been fired. He's not a member of the old-boys' network that spawned David Dinkins and Andrew Stein."

SALLY JESSY: WHO MADE THE STUFFING?

The *Sally Jessy Raphaël* show apparently has no qualms about padding out a thin story.

Last week, the program taped an episode featuring expectant mothers who were about to be married. The producers, according to sources who were there, felt that the mothers-and-brides-to-be did not look far enough along in their pregnancies. So they decided to pad the women's wedding dresses with foam. "They were trying to make them look more pregnant," says one source, who adds that the ploy didn't come off. "The women wouldn't go along with it." The show will be broadcast this week.

A spokeswoman for Raphaël tells a different story. "It wasn't anybody onstage at all. There were some pregnant women in the audience [who were to appear on-camera] who said to our producers, 'Maybe we don't look that pregnant.' And [the women] put something on underneath. I guess they crumpled something up. The producers said, 'Take it out. That looks stupid.' "

A second eyewitness contends that's not how it happened. "They planned this ahead of time," says the source. "They had asked someone to have the foam ready."

SEYMOUR HERSH TO WADE INTO WATERGATE

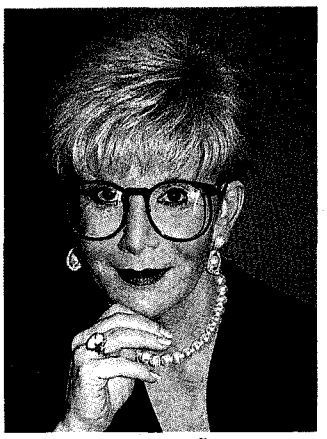
The facts behind John F. Kennedy's assassination have been reexamined, so why not the "real" story behind Watergate?

Pulitzer Prize–winning reporter Seymour Hersh is close to signing a six-figure deal with Little, Brown to explore the seventies scandal and how it pushed Richard Nixon out of the White House. Hersh—whose most recent book, *The Samson Option,* was published by Random House—recently ended a stint at the New York *Times.* Hersh says the parting was completely amicable.

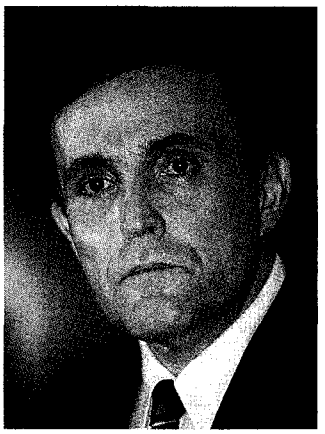
"The credit for the [book] idea really should go to [Little, Brown editor] Jim Silberman, who for years has been whispering 'Watergate' into my ear," says Hersh. Silberman edited Hersh's biography of Henry Kissinger for Summit Books. "Watergate was truly a watershed event. . . . I'm not second-guessing the reporting at the time. I was covering the story myself. But a lot of new information has surfaced, and Richard Nixon is back in the news. . . . I don't want to sound like Oliver Stone here, but I don't think we know everything there is to know."

A FISHER MAY BE OUT OF WATER

The powerful law firm Fisher & Fisher has been battling it out in court with its landlord. The firm—which was headed by former Metropolitan Transportation Authority chairman Harold Fisher and is run by Andrew Fisher, a past president of the Brooklyn Bar Association and the brother of



SALLY JESSY RAPHAËL



RUDOLPH GIULIANI

SEYMOUR HERSH

ASSOCIATE EDITOR: DEGEN PENER

Photographs: top, Judie Burstein/Photoreporters; center, Nola Tully/Sygma; bottom, Dave Parker/Globe Photos.

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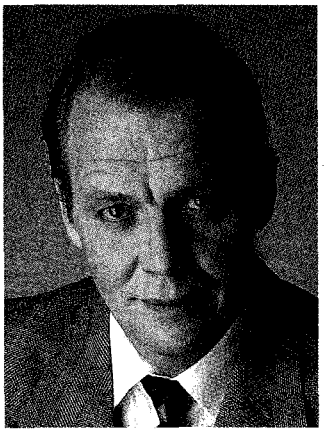
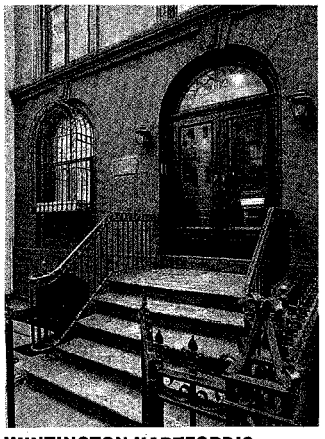
RENT WRIT...TAX ATTACKS...A COPIED COPTER?...TIX TRICKS...TRIUMPH OF THE *WILL*



DAVID SOUL

ROBERT YARBER'S *DESIRE AND PURSUIT OF THE WHOLE*



HUNTINGTON HARTFORD'S HOUSE

City Councilman Ken Fisher—had owed $120,000 in back rent.

"So what?" says Andrew Fisher, who got some unwanted press in 1990 when he pleaded guilty to not filing state tax returns. "We asked the landlord to do certain things that he didn't want to do. We couldn't reach a meeting of the minds. This was a long negotiation that has been resolved. . . . They played hardball and we played hardball. . . . I don't care what you write."

GROUP SAYS, 'GET MET. IT DOESN'T PAY'

The Metropolitan Museum of Art and its shops are about to come under fire. A group of retailers is accusing the Art Institute of Chicago, with its government subsidies, of having an unfair advantage and is aiming its next shot at the Met.

The Coalition for Fair Business Practices will soon advertise in Chicago newspapers, protesting the Art Institute's plan for a new chain of stores. "Selling coffee mugs, tee shirts, designer jewelry and the like is a long stretch from the museum's mission," reads the ad.

"The question is, Should a museum that receives taxpayer subsidies and tax-exempt contributions be able to set up retail stores that compete with small businesses that have to raise their money in the commercial market?" says a spokesman. "It's another abuse of the public trough."

A spokesman for the Met says he can't yet comment.

IT WAS CURTAINS FOR *CATSKILLS* CASH

Theater-world insiders are buzzing about the missing box-office receipts for *Catskills on Broadway*. The profit-skimming scheme was discovered just recently at the Lunt-Fontanne theater, but according to a source, it started soon after the play's December premiere. "Somebody made off with a nice percentage of each night's ticket sales," says the source. "Freddie Roman [a star of *Catskills*] helped tip off the producers. The discrepancy was obvious." Roman wouldn't comment: "My hands are tied," he says. Last week, the box-office staff was given a leave of absence by the theater's owner, the Nederlander Organization, pending an investigation by the Manhattan district attorney. "Within hours, the Nederlanders went to the D.A. It was at their initiative," says Nederlander spokesman Howard Rubenstein. "They have no further comment."

WILL-O-MANIA WILL NOT DIE

Co-producer Pierre Cossette wants to move *The Will Rogers Follies* from the Palace Theatre by June, when Keith Carradine may go on tour. "He's looking for a larger theater and a star for the lead," says a source. "In addition to John Denver, Larry Gatlin [of the Gatlin Brothers] and David Soul are auditioning." Soul's spokesman says he doesn't know about the tryout, but Steve Gatlin, Larry's brother, says, "He's been rehearsing for that on the bus and is going to New York City [this] week to audition."

WHO WAS *GRAND CANYON* DREAM WEAVER?

Was a scene from *Grand Canyon* inspired by a work of art? Robert Yarber is claiming that director, co-producer, and co-writer Lawrence Kasdan based Kevin Kline's dream sequence on Yarber's painting *Desire and Pursuit of the Whole*. Both depict a man and a helicopter hovering over Los Angeles at night. According to Yarber, who is claiming copyright infringement, Kasdan had negotiated to use the artwork in *Grand Canyon* but then left it out. Yarber also contends that the producer intended to have the scene begin with Kline looking at the painting. "Mr. Yarber seeks to establish that his painting inspired the dream sequence and not vice versa," says a spokesman for the artist, who is seeking compensation and a future credit on the film.

A spokesman for 20th Century Fox, which distributed the movie, says, "We believe the claim has no merit."

NEWS AND NOTES FROM ALL OVER

BESTING THE BETSYS: The Coalition to Save the Naumburg Bandshell is taking its battle to the airwaves. Adman Tony Schwartz has made a radio spot that attacks Parks Commissioner Betsy Gotbaum and Central Park Conservancy president Betsy Barlow Rogers for wanting to tear down the 70-year-old structure. "They say the homeless congregate there . . . and the Betsys don't like that," says the voice on the ad. "If we tore down every public building where the homeless congregate, how many buildings would we have left?"

THE GAVEL FALLS: Is A&P heir Huntington Hartford about to have his house sold out from under him? This week, Hartford's home at 114 East 30th Street will be auctioned off at the County Supreme Court Building, according to a published notice. Hartford claims there's no auction. "It's not true," he said, even when informed that the sale had been advertised. "I told you. It's not true."

Photographs: top, Jonathan Exley/Gamma-Liaison; bottom, Donal Holway. Painting by Robert Yarber.

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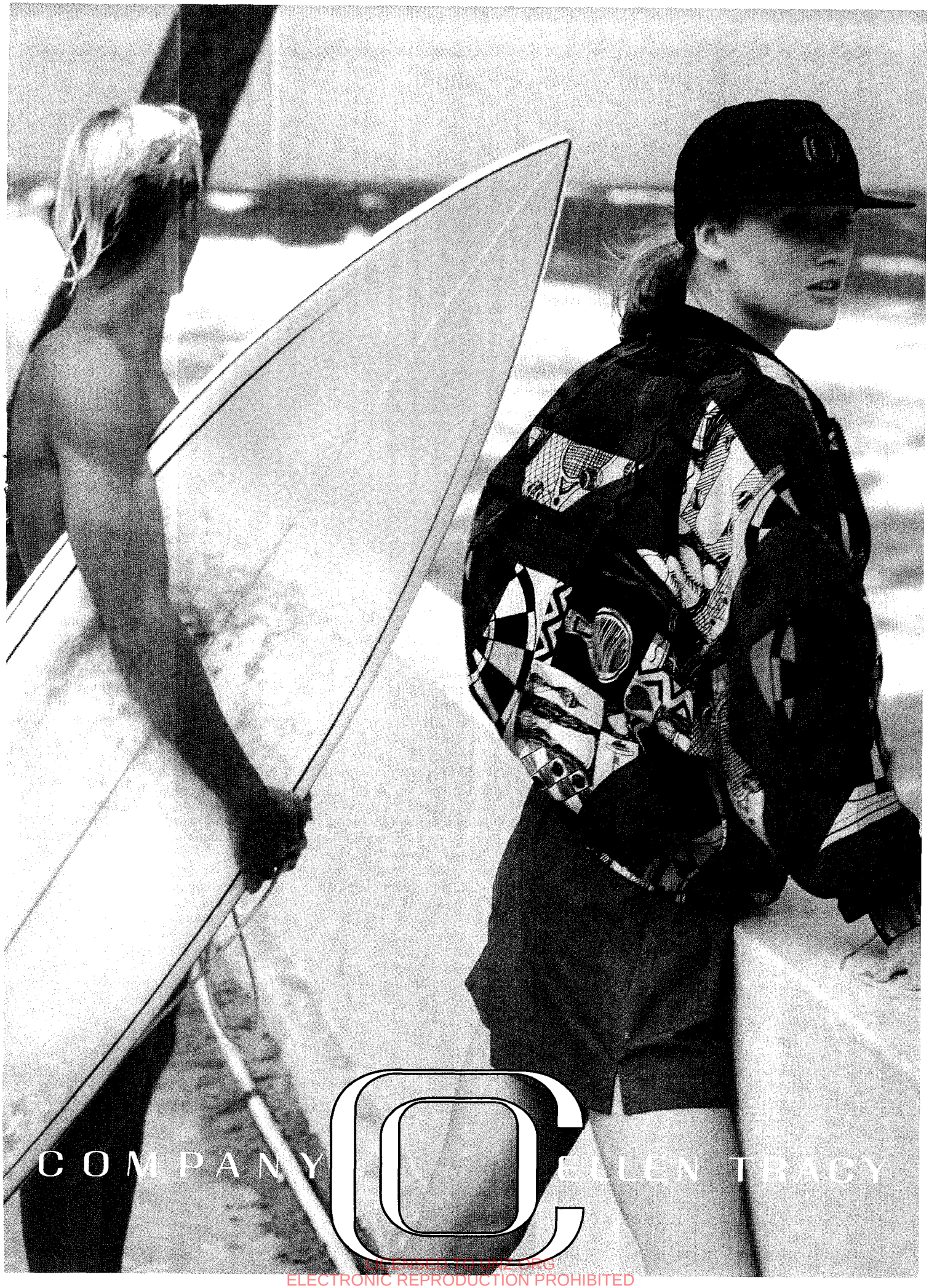

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On Madison Avenue/Bernice Kanner

AND THE WINNER IS . . .

ADVERTISING'S ANDY AWARDS

YOU'LL PROBABLY NEVER SEE THE CALIFORnia Egg Board's imaginative, riveting "Death Row" spot: That rare star went unrecognized at this year's Andy Awards.

Some 4,966 entries representing 515 agencies from 22 countries were submitted. A preliminary winnowing in January by 47 creative types from 25 ad agencies eliminated 3,785 entries judged insufficiently "unique, believable, informative, motivational, retentive, clear, attention-getting, or conceptually sound." The remaining 1,181 were packed off to Madrid, where they were judged by 22 creative stars from different ad agencies. I was invited to shadow the judging process.

The Andys, run for 28 years by the Advertising Club of New York, are trying to leapfrog the dozens of other awards shows to replace the Clios as the Oscars of advertising. On May 4, the winners will be announced at Avery Fisher Hall.

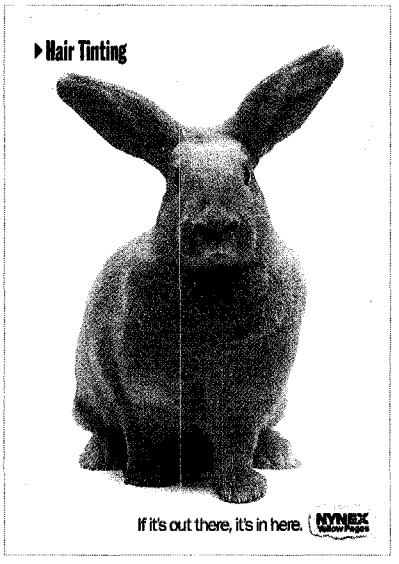
CONTENDERS: *Du Pont . . .*

Thirty judges are invited, but when the session begins, only 22 have shown up. The others have been snatched by new-business pitches, back injuries, and client meetings. To win an Andy silver head, an ad or promotion must score at least 37 points from four judges, or 28 from three. (A "10" is excellent, "1" dreadful.) The judges are divided into small groups. Ads with 34 votes receive a certificate of distinction. When a judge has a vested interest, he excuses himself from the jury. At the end of each day, panelists review their scores and can up- or downgrade them in light of what else they've seen. "The flaw is that one person can knock an ad out," says Don Easdon of Backer Spielvogel Bates.

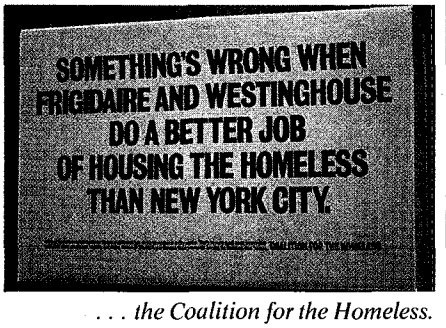
Perhaps to circumvent that, many spots crop up more than once (at $85 each) as, say, a single spot and a campaign in different categories. For example, a spot for Daffy's clothing store appears four times. But repetition can often kill a spot. "The question is, Can you stand to see it again and again?" muses Penny Hawkey of Bloom/FCA. Three Grey Poupon spots can't stand up to the scrutiny and are knocked out of the running. A spot for Zebco lures, in which a man casts into his wife's bubble bath, shows up in several categories; Leisure/Travel judges refer it to Toys, Games & Sports.

The judges are more gracious to a regional spot for Skeeter fishing boats, which surfaces as a Grand Andy finalist. A couple stands before a white picket fence. "I love my husband. He's bright, witty, smart, makes plenty of money. In fact, he has everything," burbles the woman. The man seems embarrassed and shifts from foot to foot. "Six months ago, he bought a Skeeter fishing boat. And if he ever dragged his buns out of it, I would introduce him to my new boyfriend, Bob here." The camera cuts to a boat surging through the water: "Eat. Sleep. Fish," declares the tag line.

Seeing hundreds of spots together proves that advertising *is* derivative. To promote the Seattle Mariners Bat Night for kids, a spot in which an armored knight swings a baseball bat seems inspired by NYNEX Yellow Pages' "Teaser" campaign. A Labatt's spot looks like one running Down Under for Lespecs sunglasses, says Andrew Killey of Australia's Killey & Withy Advertising. And Holiday Inn's soft sell ("50 percent of all travelers get butterflies, two thirds leave someone they love behind, and 89 percent don't have a fat expense account) is derided by one judge as a "total ripoff of United Airlines."



. . . NYNEX Yellow Pages



. . . the Coalition for the Homeless.

It's generally believed that foreign judges are a wild card—that they despise emotionalism, vote politically, and go for zingy graphics. "It's why Bo Jackson doesn't travel," says Ayer's Patrick Cunningham. My limited observation confirms that. One foreign judge makes mincemeat of Bermuda's "Ultimate Cure" spot (which juxtaposes bobby socks with cops' socks) and doesn't vote for Du Pont Stainmaster's carpet-ruining toddler, who comes walker-to-face with his glowering mom, which is otherwise well-received.

Another panel makes short shrift of an unconventional spot for Ikea and is mystified by a European ad for Smirnoff, which can't show what was planned "because it's unsuitable" so is instead showing "underseas mysteries," complete with a bobbing Smirnoff label. But when GGK London's anthropomorphic cockney turtle, panda, and penguin family appears for SELSE, a British electric company, everyone's elated, even though the spot continues last year's campaign, which came in second at Cannes. "So deadpan, so understated, so well executed," sighs Cunningham.

Silence reigns when three spots for Old Milwaukee's much-criticized Swedish bikini team appear. Oddly, as we watch them back to back, the strategy comes through. It's a celebration of male bonding and the beer's ability to make great greater, but suffers from "too much execution and carries too much baggage to be looked at objectively," grumbles Team One's Tom Cordner.

Promotional materials are more warmly received. Armani's minimalist nut and bolt "aren't distinctive or thought-provoking, but they're good-looking and carry the 'basics' theme," says Steve Frankfurt of Frankfurt Gips Balkind. "They should engrave them with the Armani name," adds William Durnan of MacLaren: Lintas. The nine-pound Decade of Guess coffee-table book and other Guess-girl photo albums are derided as self-indulgent and excessive. But the judges like public-service matchbooks, which are classic bait-and-switch gimmicks: big promises on the outside—improve your

Photograph left, by Donal Holway.

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Which Ferrari?
Be specific!
Mike

Read the ad copy, genius! -D

THE 1993 TOYOTA MR2. IF IT WERE ANY SLOWER IT WOULD BE A FERRARI.

It's true. The new 1993 Toyota MR2 Turbo beats out the Ferrari Mondial 0 to 60—MR2 clocks in at 6.2 seconds compared to Ferrari Mondial's 6.6.*

But where MR2 really gives Ferrari a run for the money is with price. The MR2 Turbo is a fraction of the cost of a Ferrari Mondial.

So instead of a Ferrari Mondial, buy a 1993 Toyota MR2 Turbo. You'll get a better time 0 to 60, and you'll have a better time with the money you save.

IMPORTANT!

This car is NEW! Mention refined suspension, larger 15" wheels and lower profile tires for enhanced cornering and handling.

JIM:
CAN WE GET AWAY WITH THIS?
YES? NO? OR WHAT?
TOM

Tom-
What are you? Nuts? Their lawyers will be all over us like a cheap suit!
Jim / Legal

"I love what you do for me."

TOYOTA

Jim:
These 0-60 times aren't for the new model, but it looks like the '93's will be just as quick
M.

RE: LAST MEETING
Don't forget, it's got a standard driver-side air bag and new/larger brakes

Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer. *Road & Track 4/90 and 1/91. Always use your seatbelt. Driver-side air bag is a supplemental restraint system. Buckle Up! Do it for those who love you. © 1991 Toyota Motor Sales, U.S.A., Inc.

MAG CYAN BLACK

JOB NO: 8677 | PROOF 1

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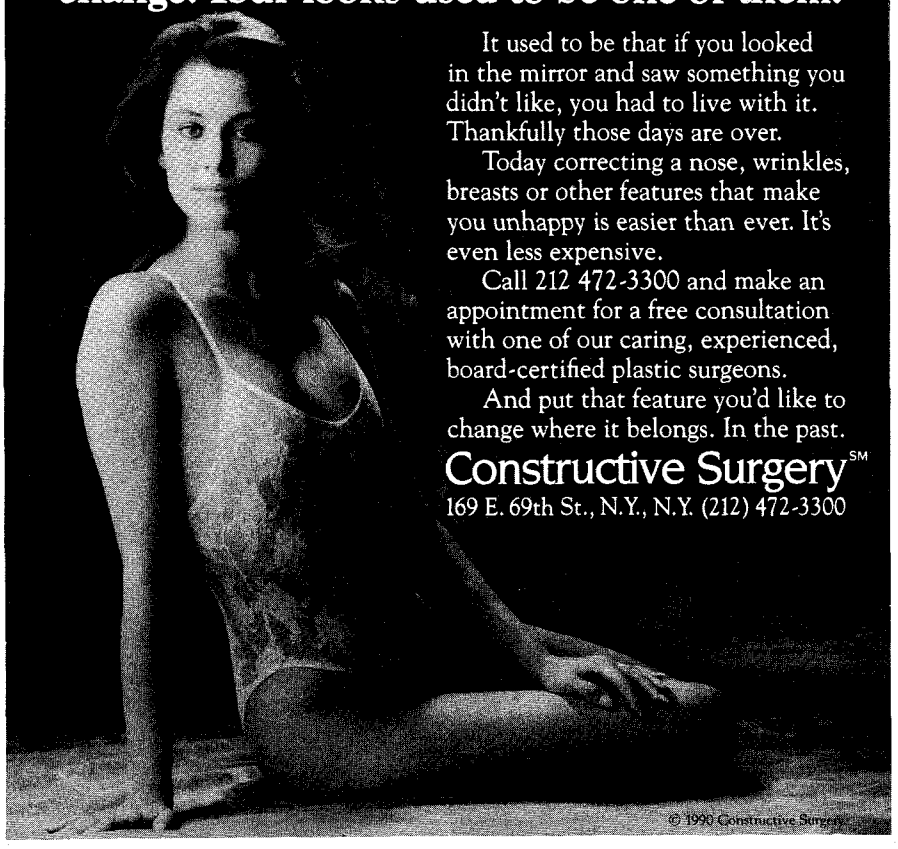
There are some things in life you just can't change. Your looks used to be one of them.



It used to be that if you looked in the mirror and saw something you didn't like, you had to live with it. Thankfully those days are over.

Today correcting a nose, wrinkles, breasts or other features that make you unhappy is easier than ever. It's even less expensive.

Call 212 472-3300 and make an appointment for a free consultation with one of our caring, experienced, board-certified plastic surgeons.

And put that feature you'd like to change where it belongs. In the past.

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HARVEY
ELECTRONICS

TRADE UP SALE!

Bring in your old stereo and we'll give you credit for 25% over the Orion Blue Book "average" value towards new audio equipment! Your equipment must be in working condition.

Don't miss this unique opportunity to upgrade to the best... March 26th thru the 28th at all Harvey stores.

AUDIO/VIDEO SPECIALISTS

MIDTOWN 2 W. 45TH STREET 212 575-5000
VILLAGE • WHITE PLAINS • WESTBURY • PARAMUS

love life, get rich quick—that turn out to be invitations to quit smoking.

There's a consensus that a spot for M&Ms starts out enchantingly with a pointillistic technique but soon falls apart. One for Dreyer's frozen yogurt, in which a crusty Miss Manners type abandons etiquette education to dive in and slurp up the treat, draws mixed reviews.

So when the California Egg Board's harrowing "Give Eggs a Break" spot comes up, I am jolted to attention. The egg is condemned to death. Crowds outside the jail protest. The warden leers, "I hope he fries." As Humpty is strapped into the chair, a phone call comes from the American Health Association. News that eggs actually have 22 percent less cholesterol than believed earns Humpty a reprieve. He's trundled outside, a free egg. The crowd goes wild. So do I. But McKinney & Silver's John Russo and DDB Needham's Bob Scarpelli feel that capital punishment is not a subject to toy with. The "egg" dies in committee, unrecognized.

Next door, judges are puzzled by a spot for National Bank showing old folks living it up. "There's no relationship to the bank," snaps McCann-Erickson's Sean Fitzpatrick. "Maybe old people know what it means," offers BBDO's Ted Sann. "This isn't worthwhile; we shouldn't talk about it," says Goodby Berlin & Silverstein's Andy Berlin. Discussion about NASDAQ's "In the wee small hours of the morning" mood piece answers a question that's dogged me: Why are they advertising? "To change consumers' attitude about a heretofore third-rate market," says Fitzpatrick.

In the rejudging process, Lintas: Worldwide's Frank DeVito hangs tough. Robert Mackall of DDB Needham and Tom Cordner love the look of a local restaurant ad and the attitude it conveys. DeVito is implacable, and this ad, too, disappears unheralded. "We have to agree to disagree," Mackall says.

After two days, there are 57 Grand Andy finalists—31 print, 3 radio, and 23 TV, representing 27 commercials. Soon, there are thirteen left. These are re-evaluated and voted on again, leaving three finalists: a cardboard box for the Coalition for the Homeless ("Something's wrong when Frigidaire and Westinghouse do a better job of housing the homeless than New York City"), Skeeter's "Eat. Sleep. Fish" entry, and a low-budget "Fresh TV" spot for Chevys restaurants. "We made this commercial fresh today. We call this fresh TV," says the narrator. "At Chevys, we make our salsa fresh every few hours. We call this Fresh Mex."

This time, the judges cast secret ballots. An Ernst & Young accountant privately tallies the votes. No one will know who won until the May 4 ceremony. But I found—with the exception of the Egg Board spot—that the cream does rise. Especially in a hot spot like Madrid. ■

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RIPPED JEANS.
POCKET TEES.
BACK TO BASICS.

Wake us when it's over.
CHARIVARI

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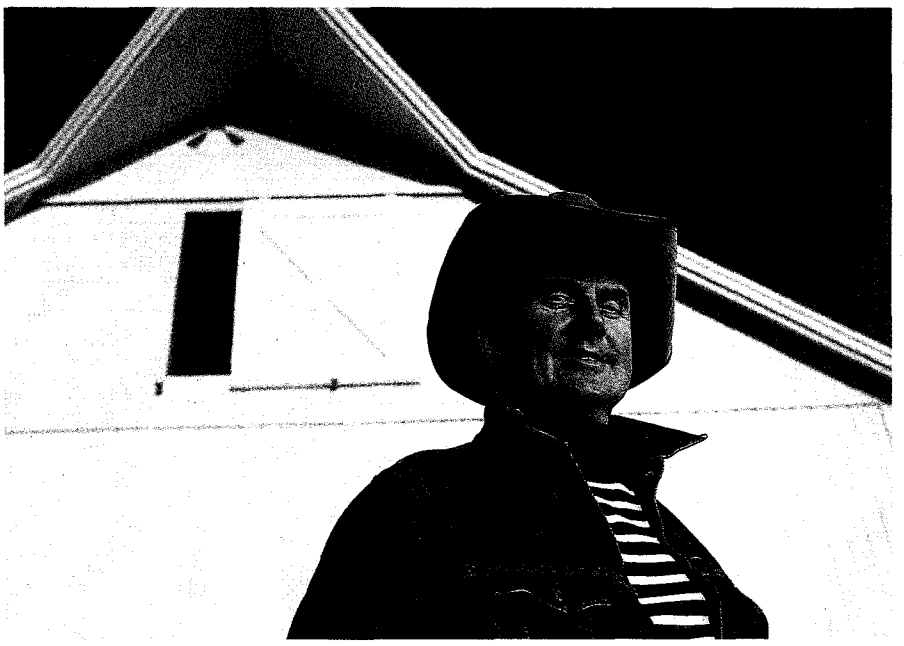
The Bottom Line/Christopher Byron

BACK TO BASICS



WAKE-UP CALL: *Robinson is rebuilding the company's travel-related services.*

AN AMEX REBOUND?

IT'S BEEN OPEN SEASON ON AMERICAN EXpress lately, and for an obvious reason. While the Dow Industrials have been hitting new highs, the shares of one of the biggest companies in the Dow—American Express—have been falling apart, slumping from a record of nearly $40 a share two years ago to a current low of $22.

Why the sell-off? No mystery there, either. Investors have simply grown tired of a smooth-talking chief executive, James D. Robinson III, who sounds like he knows what he's doing yet seems to keep steering his corporate behemoth (1991 revenues: $26 billion) into one business disaster after the next.

"The best thing that could possibly happen to American Express would be for James Robinson to leave," says mega-investor Mario Gabelli. "The stock would surge." Gabelli heads an investment group that took a position in American Express "in the low twenties" about a year ago and has been losing ever since.

But wait. There's no denying that it's fun to take a poke at a man whose record of corporate leadership looks less and less impressive the closer one examines it. Yet Wall Street could be overdoing things. In the past year, I've called attention to two other big and weakly managed companies—Time Warner and Citicorp. The shares of these firms had also been hammered by investor disenchantment with the men in the corner offices, only to spurt in value by anywhere from 25 percent to 70 percent once Wall Street spotted the opportunity created by its own overreaction.

American Express is beginning to look like another such situation. Unlike IBM and General Motors, whose businesses have steadily lost ground to lower-cost competition, American Express enjoys a fundamentally sound core business: charge cards and traveler's checks. The problem has been management's failure to build and strengthen that core franchise in the face of intensifying competition, particularly from bankcards like Visa, MasterCard, and now Sears's Discover Card.

All three have been chipping away at the "travel and entertainment" market that American Express once had pretty much to itself. Yet rather than fight back, Robinson has let himself get diverted time and again by diversification moves that mostly haven't panned out.

Now Robinson seems at last to have realized that time has run out, and he's appointed Harvey Golub, the earthy, shirt-sleeves executive who headed American Express's IDS financial-planning subsidiary, to rebuild American Express's basic business of travel-related services. With the economy finally beginning a slow and painful recovery, the wake-up call is coming at just the right time, and Wall Street analysts are beginning to ratchet up their earnings estimates for the company for the year ahead.

Smith Barney has upgraded the stock from "avoid" to a "hold," and Argus Research now rates it a "buy." Daniel Murray at Argus says he expects to see 1992 earnings of at least $2.50 a share, up from $1.59 last year, and predicts a price of $30 a share in the year ahead. Mario Gabelli says he looks forward to earnings of as much as $3.25 a share by 1994, resulting in a doubling of the current stock price, back to the $40-a-share range.

American Express still has plenty of problems, in particular in its real-estate portfolio, which analysts say may face further write-downs in the months ahead. Yet analysts like Murray at Argus also say there's an underappreciated positive side to American Express's current situation.

Specifically, says Murray, the company stands to benefit—albeit in a surprising way—from falling consumer interest rates for Visa and MasterCard. Those rates, which for many banks are still in the high teens, have nonetheless begun to drop lately as cries of price-gouging have arisen in Congress.

One would think that lower interest rates for bankcards would increase the consumer appeal of such cards, and to a degree that might be true. But thanks to the quirky economics of the credit-card business, the real beneficiary could turn out to be American Express, which doesn't charge interest to its customers on its non-revolving cards.

Here's why Amex would benefit: In recent years, the company has lost market share to Visa and MasterCard, which have both charged merchants lower fees to use their cards than American Express does. The bankcards have been able to make up the difference by charging sky-high interest rates to their own cardholders, an option that American Express does not have.

As a result, says Murray, falling interest rates to bankcard holders now means that Visa and MasterCard will soon be forced to raise their fees to merchants to make up the difference. That in turn will reduce or even eliminate the "differential" that has encouraged merchants to tell customers to charge their purchases on bankcards instead of on American Express cards or, in some cases, to stop honoring Amex altogether. In other words, the erosion of market share should stop and actually begin to reverse itself, a move that Golub intends to encourage by offering merchants more "advertising tie-ins" that promote their products in the same TV commercials

Photograph by John Abbott.

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Anywhere.
Anytime. Anyphone.

No matter where you're calling to, or where you're calling from, there's only one calling card you need to charge your call. And all you need to remember is your phone number and a four-digit PIN code to use it. Which also makes it the simplest calling card around. To get your free card just call 1 800 THE TONE, Oper. 465.

We're all connected.

New York Telephone
A NYNEX Company

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#5 IN A SERIES

Cosmetic Surgery Explained:

What to Expect After Facial Cosmetic Surgery

RECUPERATION

After facial cosmetic surgery (facelift, eyelid lift, nasal reconstruction), rest is recommended for the first days, followed by gradual resumption of daily activities. Avoid strenuous exercise for several weeks. You should be able to return to work in two weeks following most procedures.

HOW WILL YOU LOOK?

Swelling and discoloration is inevitable. Application of cold compresses for the first 48 hours is advisable. Healing will progress rapidly, thereafter.

HYGIENE AND BEAUTY CARE

You may shower and shampoo your hair the day after surgery. It is recommended that you apply moisturizer to your face beginning the day after surgery, avoiding the suture areas. Make-up may be used within one week following surgery.

LET'S DISCUSS IT

I am happy to provide a complimentary consultation regarding this and other advances in cosmetic surgery. Please call me at **(212) 832-0770.** My office is at: **737 Park Avenue, New York, NY 10021.**

James J. Reardon, M.D.

James J. Reardon M.D.

Why should you go to an Italian restaurant ?

a. you love red wine

b. you love pasta

c. you can't drive to Italy

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and magazine ads that promote American Express.

Such a reversal of fortune would be some long-overdue good news for a company that has seemed to endure far more blunders than triumphs during the past fifteen years. You can find the stumbles all trenchantly chronicled by writer Robert Teitelman in the February issue of *Institutional Investor* magazine, the bible of long-form journalism on Wall Street.

Teitelman's well-documented thesis: that courtly, Atlanta-born Robinson has been a CEO who steered American Express this way and that with seemingly no clear vision of where he hoped the company would eventually end up.

Thus, when the concept of the financial supermarket became all the rage, American Express bought its way into the insurance, stock-brokerage, and investment-banking businesses. When Wall Street started talking up the information age, American Express got into cable TV and magazine publishing and at one point even tried to buy McGraw-Hill, Inc., publishers of *Business Week*. When investors got excited about the potential profits in "private banking" to "high-net-worth individuals," American Express got excited, too.

The bailing wire that held the whole arrangement together: the so-called synergy concept, which asserts that companies in many different lines of business can somehow discover connections among the various enterprises and then exploit opportunities that wouldn't otherwise exist.

Unfortunately, synergy proved an illusion, and the problems began to develop. The headaches ranged from losses in the company's Shearson Lehman Brothers group, to trouble in the Optima revolving-charge-card division, to the company's bungled investment in Fireman's Fund insurance corporation—all ventures far afield from the company's core businesses of traveler's checks and charge cards.

Soon Amex will be facing yet more bad ink—this time as a result of its smearing of Swiss banker-billionaire Edmond Safra a couple of years back. This peccadillo got much attention at the time, and now the story is about to be dredged up anew. Bryan Burrough, co-author of *Barbarians at the Gate,* which chronicled the leveraged buy-out of RJR/Nabisco in 1989, has a book due out in June from HarperCollins on the Safra scandal. Entitled *Vendetta: American Express and the Smearing of Edmond Safra,* the book is being given a blockbuster first printing of 250,000 copies, which guarantees wide attention.

Yet, who knows, considering how poorly Wall Street now regards American Express's chairman, bad news for the boss might turn out to be good news for the stock. After all, if the catcalls get loud enough, American Express's chairman might actually be able to make a graceful exit. ■

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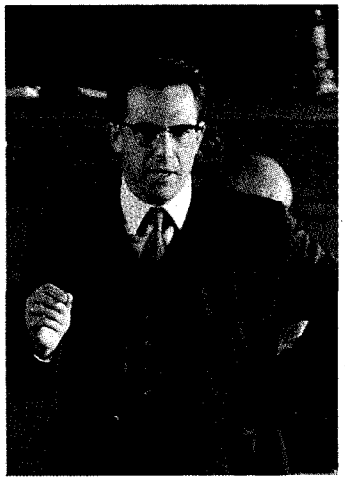
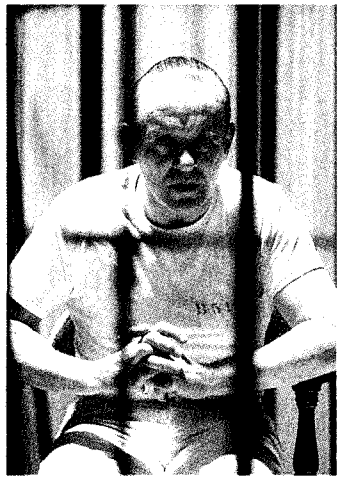
The Big Picture/William Goldman

PUSHING THE ENVELOPE





CREEPERS AND SLEEPERS: JFK, Beauty and the Beast, *and* The Silence of the Lambs *do battle with* Bugsy *and* The Prince of Tides.

OSCAR '92: BASIC INSTINCTS

LAST YEAR, WHEN *Dances With Wolves* won everything, it seemed fated, unsurprising. Not true. If you had inquired of Hollywood's Powers That Be six weeks sooner, before the nominations came out, you would have found that it was a neck-and-neck race between the Western and *GoodFellas.*

Sometime in those intervening days, a surge began, a trend was established—a shift in voters' perception.

Therefore, this year, I came up with one of the most genuinely dazzling notions in modern cinema history: I would track the trend. Ferret it out. Zero in on just what did change the minds of those who voted in the four major categories: Best Picture, Best Director, Best Actress, Best Actor.

And so, this year, my informants talked to me twice—once before the nominations, again afterward—so that I might impart to you something no one had ever done before: the actual workings of the Hollywood mind.

Well, my idea turned out to be a total wrap. I would put it only slightly west of the Edsel.

And why?

Come along.

BEST PICTURE

- ☐ *Beauty and the Beast*
- ☐ *Bugsy*
- ☐ *JFK*
- ☐ *The Prince of Tides*
- ☐ *The Silence of the Lambs*

There are absolutely no surprises here. In the early interviews, all my informants had three locks: *Bugsy, JFK,* and *The Silence of the Lambs.*

"But listen to me, now," one Honcho said. "I'm sure these will be nominated, but I don't think any of them will win."

Why?

"Because," said a peer, "look at them. They all have tremendous strengths and equally enormous forces ranged against them.

"*Bugsy* you could track back to *Bonnie and Clyde.* Wonderful, skillful work. But does the Academy want to honor an insane killer who, after all, did not break ground for the Sistine Chapel? I don't think he invented Vegas. It was humming right along. What Siegel did do was put a hotel on the Strip. That we're gonna honor?

"*JFK* is obvious. Great, great technical achievement, but when did a film of this level of controversy win?

"And *Silence*? A dazzling film about a nut who *eats people*? Remember the age of the Academy."

A third said this back then: "A lot of people think the Oscars should send a positive message to the world. And when there are no leaders, listen to me: *Strange things happen.*"

And my neat notion of a trend?

Zip. "People are so confused right now that no one even wants to predict, because they're afraid they'll come out looking stupid. *The Prince of Tides* could win, helped by a sympathy vote for Barbra's not getting a Director nomination. But a lot of people also thought it was a flawed picture."

Beauty and the Beast?

The sleeper. Although some said it did wonderfully just being the first animated film to get a Best Picture nomination, others hedged. "I just feel it," one lady said. "It was the one to profit most from the nominations. Plus this: People *like* it. And in a crazy year like this one, that could be enough."

BEST DIRECTOR

- ☐ Jonathan Demme, *The Silence of the Lambs*
- ☐ Barry Levinson, *Bugsy*
- ☐ Ridley Scott, *Thelma & Louise*
- ☐ John Singleton, *Boyz N the Hood*
- ☐ Oliver Stone, *JFK*

Again, weeks ago, three locks: Levinson, Stone, and Demme. And three outside shots: Singleton, Scott, and Streisand.

And again today, no trend whatsoever.

"I don't think either Singleton or Scott is in it," one studio head said. "I'm going to vote for Demme, but he's not going to win. He's not one of us. He doesn't play the game. When he visits, it's like he's on a budget. 'Well, I can cut this out and go light on that.' Brilliant director, overdue. Should win. Won't."

"I'll tell you why Oliver Stone won't win," another executive said. "Not just because he's already won twice. It's because he won't shut up. He's making like a political candidate, and we've got enough of them this year."

"Want a theory?" a fellow director said. "*Bugsy* is a movie made for us. People didn't like it. I think it may even end up losing money. And I don't think it's going to win Picture or Actor or most of the others. But I think Barry's going to win. I don't think this has ever happened before,

Photographs: left, Warner Bros.; right, Ken Regan/Orion.

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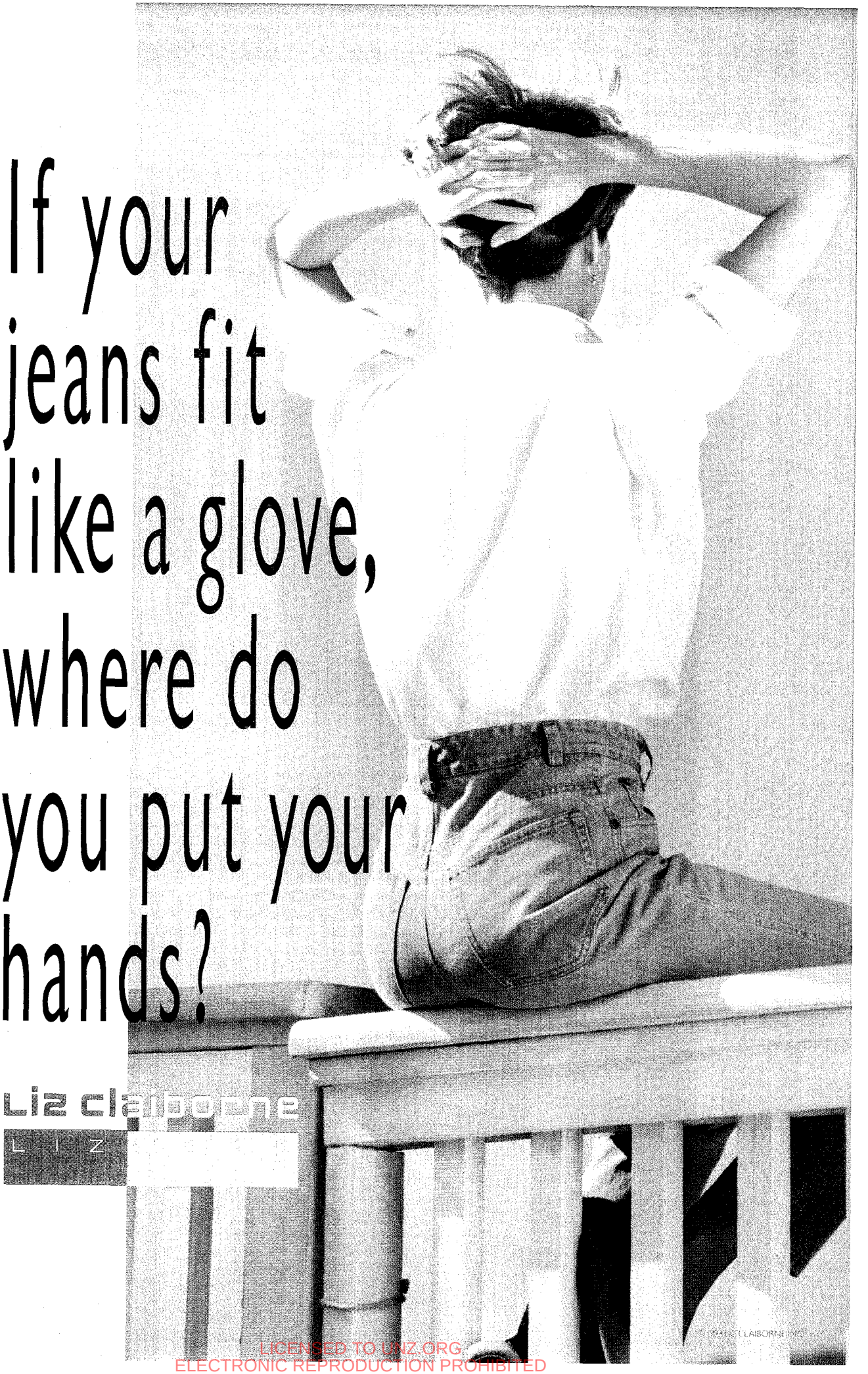

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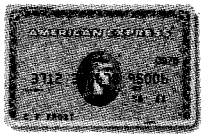

DON'T LEAVE HOME WITHOUT IT.

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but the Best Director award is going to be a consolation prize."

BEST ACTRESS

□ Geena Davis, *Thelma & Louise*
□ Laura Dern, *Rambling Rose*
□ Jodie Foster, *The Silence of the Lambs*
□ Bette Midler, *For the Boys*
□ Susan Sarandon, *Thelma & Louise*

Six weeks ago, the top three were Davis, Foster, and Sarandon, with Streisand, Annette Bening (*Bugsy*), Midler, and Kathy Bates (*Fried Green Tomatoes*) as contenders.

Sob—no trends.

"I'm going nutty on this one," an actor told me. "Jodie Foster just won. But she's the new Streep—you can't go wrong voting for her. Davis and Sarandon are going to split the vote. Laura Dern is young; not enough people saw the picture. And Midler only wins if you give an award for heartbreak. She was just crushed, and she didn't hide it. They like that out here."

"It will definitely not be Midler," said an executive. "The movie lost enough to sink a Central American country."

"I think Geena Davis," said another executive. "Yes, I know she just won for *Accidental Tourist*, but that was Supporting. People like her. And this year, that could matter."

"Let me tell you something, Goldman. This was a rotten idea of yours. Don't you understand? You picked a year in which everyone is walking around just as confused as losing horseplayers. There are no sudden ground swells. It's going to be a mystifying evening. If I were you, I'd can your article this year." He doesn't know me that well: I'm all heart.

BEST ACTOR

□ Warren Beatty, *Bugsy*
□ Robert De Niro, *Cape Fear*
□ Anthony Hopkins, *The Silence of the Lambs*
□ Nick Nolte, *The Prince of Tides*
□ Robin Williams, *The Fisher King*

Trumpets, please. At last—a *trend.*

In the early tallies, two were far ahead: Nolte and Hopkins. Now?

"Over. Shut. Nolte."

"A lock. Nick."

"Not even close."

"Nolte with no one in second."

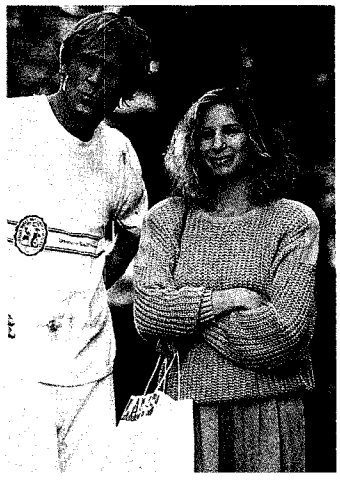
So what happened?

1) "He's been good a lot, and he's never been recognized."

2) "He's had a lot of personal turmoil, and he's survived."

3) "He's wonderful in the movie."

4) "*Cape Fear* and *Tides* makes a double whammy."



A NOLTE JOLT: *With De Niro in* Cape Fear *and Streisand in* Tides.

5) "Hollywood loves a comeback story."

6) "People like him—and now they can say he's a star."

7) "I think he's going to win, because he was terrific and because Streisand didn't get nominated for director. It works in his favor. 'See?' people can say, 'she *was* robbed, after all. She got that performance out of him, and then they screwed her. And it'll be great television, the speech he's going to give thanking her.' "

And why did Hopkins disappear?

1) "The picture came out when, February? If it was a holiday flick, it might have been different." (Last year's column on this subject said much the same thing: People tend to forget movies that open early.)

2) There was a certain wisdom circulating that Hopkins's was more of a supporting role. "I don't know who started that baby," an angry agent (not Hopkins's) said. "You don't judge a part by linage. Impact is what matters. What do you remember of what you saw on the screen? And people for a long time are going to remember Hopkins, just like Tony Perkins in *Psycho.* Which, by the way, didn't win either."

3) "Too tough for the voters, too grisly."

4) "He's British, and usually that's a plus—we all figure anyone who can talk that way has to be smart. But remember, the last two winners were Daniel Day-Lewis [*My Left Foot*] and Jeremy Irons [*Reversal of Fortune*]. Tony's luck just ran out."

"IT'S GOING TO BE THE STRANGEST YEAR IN memory. Tell your readers not to expect a sweep. Anything could win anything. This may be the first Oscar show in generations that *we* all watch. I'm kind of curious myself. . . ." ■

Photographs: left, Phillip Caruso/Universal Pictures; right, Jurgen Vollmer/Columbia Pictures.

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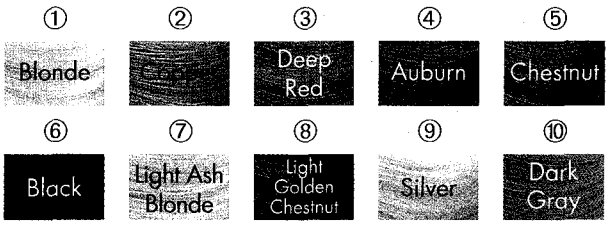

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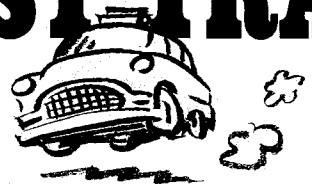


EDITED BY CHRIS SMITH

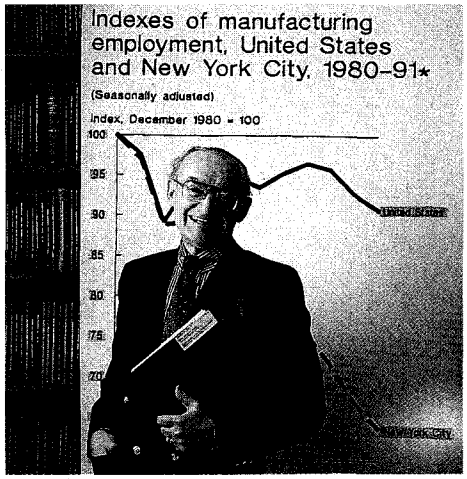
BRIEF LIVES

EMPLOYMENT FIGURE

IT'S NOT EASY BEING THE bearer of bad news. Just ask Sam Ehrenhalt.

As regional commissioner of the Bureau of Labor Statistics, Ehrenhalt announces and interprets New York's daunting unemployment figures. While his face isn't familiar, his name has become a household word to local newspaper readers and radio listeners during the recession. "Lately," he says, "a tremendous interest has evolved in measuring and quantifying the economy. It's a way of apprehending reality in tough times."

Ehrenhalt, 66, knows all about tough times, and not just because of the numbers. He's lived in Brooklyn for more than 50 years, since his family left Germany shortly before the Holocaust began. "I learned about survival as a kid," Ehrenhalt says. His father, a businessman in Germany, worked as a department-store clerk. "I got to see the effects of the Depression firsthand," he says. "It was my first economics lesson."



Economist Sam Ehrenhalt.

Even so, Ehrenhalt says, he got into economics by default. "I became an economics major because it had courses starting at 10 or 11 A.M.," he says with a broad grin. "I thought it wasn't civilized to go to class before then." After college and graduate school, he did stints in the Army and as a teacher before joining the B.L.S.

"I'm actually not too good at statistics," Ehrenhalt says. Those he leaves to his staff of 130, who help him issue 75 publications and respond to 100,000 inquiries each year. Ehrenhalt prefers communications: "My job is to tell people what the numbers say about the state of the world. Economics has become much too important to be left to the economists. Regular people have to understand the economy, too."

The gregarious grandfather grows quiet only when asked to predict a turnaround date for New York's economy. "I can't give you a month or a day," Ehrenhalt says. Statistics can quantify what's needed for a recovery, he says, but they leave out a crucial component. "One of New York's most enduring characteristics is its capacity for renewal—if you have faith, the numbers will work out fine."

Although Ehrenhalt spends much of his time dishing out employment information, neither of his two children has followed his career advice. "My kids never listen to me about jobs, even though a lot of other people do," he says. He wanted his son to be a scientist, but he chose accounting. He wanted his daughter to be an accountant, but she chose social work. "As long as they're happy, who am I to complain?"

NANCY MARX BETTER

BROOKLYN JOURNAL

Here's Looking at You, Kids

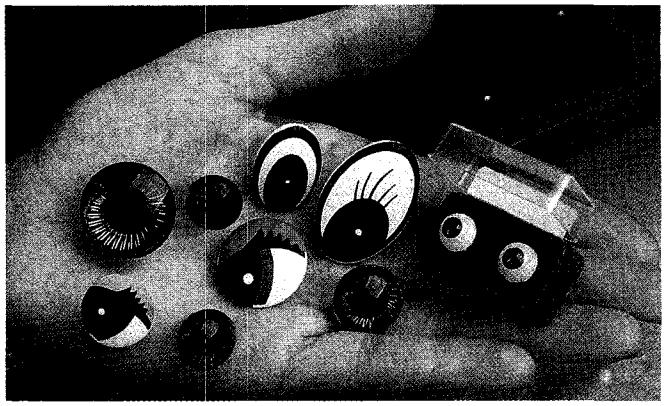
'WE IMPORT THE wiggling eyes," Tony Liguori admits. But his Brooklyn company, G & L Eyes, Inc., does make cats' eyes, winking eyes, pink eyes, sleepy eyes—more than 300 ocular types in all. Oh, and a few noses, too, most for application to stuffed toys.

Sitting in an office that looks like a Walter Keane dream, Liguori explains how his grandfather founded the company in 1962. "He and his brother were making vinyl dolls with eyes that would tear up and cry," Liguori says. "The demand for the dolls died, but everybody wanted the eyes." Now, he says with obvious pride, G & L is "the last eye-manufacturing company in the Western Hemisphere."

Besides being implanted in teddy bears, G & L eyes are used for a dizzying number of goods. "Statues, lamps, slippers, night-lights, miscellaneous novelties," Liguori says. "We also work with the movie industry making eyes that pop out." Nine workers at two molding factories in Brooklyn can crank out 120,000 crystal eyes a day, which are shipped to toy companies around the world.

Unfortunately, the recession and competition from Asia have blindsided G & L: Sales have shrunk 30 percent in the past three years. But Liguori remains optimistic. "We cater to anyone, regardless of quantity," he says. "It's sort of an obligation."

NICKI GOSTIN



A real eyeful: Some of G & L's peeper product.

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Photographs: top, Brian Coats; bottom, Tria Giovan.

NIGHTCRAWLER

MATINEE IDEAL

DOWN THE STREET FROM the Royal Canadian Pancake House, where yuppies are slurping the last of their Sunday-afternoon maple syrup, an exotic dancer named Kathleen Hanna is jerking across a small TriBeCa stage, grabbing her breasts and screaming about her daddy. But the audience isn't the usual leering suspects in business suits—most of the crowd is under 21, and many of them are young girls. Hanna, part of the punk band Bikini Kill, pauses between songs to send them an unlikely message: "Girls have to be superheroes for each other."

It's just part of the weekly "all ages" show at Wetlands Preserve (161 Hudson Street). CBGB used to sponsor a similar hard-core matinee but pulled the plug about a year and a half ago, leaving trend-happy teens with few places to go and see live music—legally, at least.

In February, Walter Durkacz of Wetlands decided to revive the all-ages concept, but with a couple of twists designed to make sure it wouldn't devolve into a pressure cooker of adolescent testosterone, as it had at CBGB. Instead of just hard-core punk rock, Wetlands' all-ages shows, every Sunday from 5 to 10 P.M., feature a variety of musical styles, from the Nation of Ulysses to the 1.6 Band. And with the help of the teen magazine *Sassy*, the club makes girls feel welcome.

A *Sassy* senior writer, Christina Kelly, forwards suggestions for acts to the club, including bands that have been mentioned in the magazine. One recent show, for instance, featured Miracle Legion, the subject of a *Sassy* "Cute Band Alert." Admission is $6 to $10, depending on who's playing.

On the first Sunday in March, a couple hundred kids have gathered to see local groups Mephiskapheles and Lo Meato and headliners the Mighty Mighty Bosstones, from Boston. The crowd does a sort of running two-step and sings along during the Mephiskapheles set of ska music, but Lo Meato plays in a much heavier, hard-core style. A couple of six-footers start dancing violently, clearing a twenty-foot ring of spectators. One onlooker moans, "Oh, God, they'll never have another all-ages show."

But security guards move in, the dancers settle down, and the show continues uninterrupted. A few people head to the bar for the strongest beverage available: Snapple.

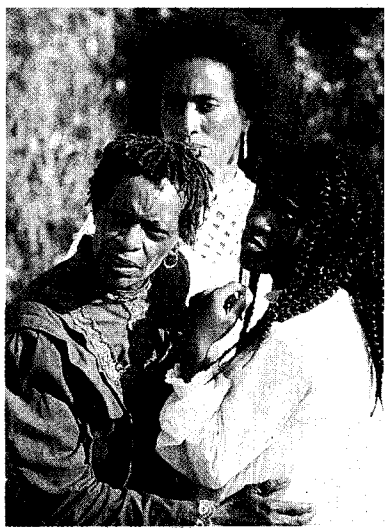
MARK SCHONE

Teenage, but no wasteland: Rocking with the 1.6 Band.

PHENOMENA

A Building Dust *Storm*

AT 8 P.M. ON A FREEZING Friday night, there's no problem getting tickets for *The Hand That Rocks the Cradle* or *Medicine Man*, two recent Hollywood hits playing at Village East Cinemas. But try getting in to see an obscure, low-budget film with a virtually unknown cast and a black female director. Every weekend night, a big sign in the box-office window makes it clear: Both showings of *Daughters of the Dust* are sold out.



Cora Day, Barbara-O, Alva Rogers.

"It's been a big surprise," says Village East's Bill Thompson. "It's primarily a middle-class black female audience. We sell out weekend performances, and during the week, we get busloads of church groups, high schools, and senior-citizen groups coming in for matinees."

Dust is the gentle saga of a matriarchy on Ibo Landing, part of a South Carolina coastal island. There's no sex, drugs, or violence. In fact, there's little or no plot in this story about the Gullah, a group of turn-of-the-century descendants of African slaves who are about to begin their exodus to the North.

Director Julie Dash's first feature film is loosely woven from a series of beautiful seaside tableaux: Resplendent in spotless white Sea Island cotton, the strong, exotic Gullah women dance on the sand, perch in trees festooned with Spanish moss, cook okra and crawfish, and try to reconcile their ancestral past with their uncertain future. The dialogue, lilting and vague, is spoken in a dialect that adds its own distinct spice to the visual gumbo.

At times, with its one representative Indian and its endlessly kaleidoscopic pairing of women, men, and children with elaborate hairstyles, *Dust* looks like a parody of a Benetton ad. But without any stars, weapons, or special effects (okay, some slow motion), the film packs a powerful emotional punch.

The clumps of women leaving the theater look like modern urban sisters of the women onscreen, and the film's reputation has spread by word of mouth. "I heard about it from my mother," says one woman. "It's definitely a film that gives women of color a feeling of empowerment."

"It's hard to explain," an older woman says, buttoning her coat to go out into the cold. "It makes you feel connected to all those before you that you never knew, to parents and grandparents and great-grandparents. I'm a different person now from seeing this movie. It's a rejuvenation, a catharsis." Her voice begins to quaver. "Whatever color you are, people want to feel that sense of belonging."

Then she gives the film the ultimate endorsement: She bursts into tears.

PHOEBE HOBAN

Photograph top, by Peter Loppacher.

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FREE ENTERPRISE

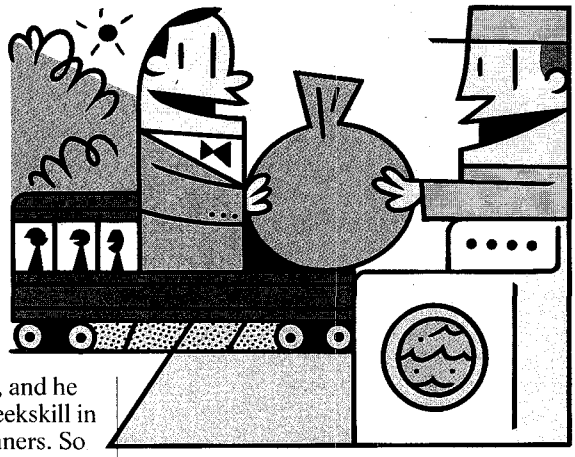
Throw Laundry From the Train

"I'VE HAD GUYS IN Greenwich throw their clothes at me from the station platform, and one guy in Chappaqua tossed his shirt out of the car sunroof as he drove by," Paul McDonald says. "Usually, though, people in a real hurry toss their clothes at us, shout their name, and run off to catch their train."

Suburban striptease? No, just a day at the office for Commuter Cleaners, McDonald's mobile laundry service. Every weekday morning, Commuter Cleaners' trucks take in dirty laundry on the Manhattan-bound side of six Metro North stations. In the evening, the trucks wait on the other side of the tracks with starched collars and pressed skirts.

Former commuter McDonald started the company in 1987 for two reasons: He disliked his Manhattan bank job, and he never got home to Peekskill in time to go to the cleaners. So he researched the dry-cleaning business, Metro North approved his bid, and on his first morning in Greenwich, he had four customers.

Now McDonald serves hundreds each week there and at Bronxville, Chappaqua, Croton-Harmon, Rye, and Stamford. Pricing at each of the six stations is based on McDonald's informal survey of the local competition; a man's shirt in Greenwich goes for $1.75, about 25 cents more than at a traditional cleaner. The blue-and-white Commuter Cleaners' trucks make pickups from 6 to 9 A.M., then deliver from 5:30 to 8 P.M.



McDonald, who now spends his time at the Port Chester plant, has had offers to buy his business, but he's not selling. In fact, he's expanding, although at the moment he doesn't want to name the stations and tip off imitators. Just look for the flying Oxford cloth.

LEAH INGRAM

OPERA NEWS

BARITONE ON THE BRINK

OPERA FANS WHOSE special love is the dramatic Verdi baritone repertory have faced lean times lately. The American line of Tibbett, Warren, Merrill, and Milnes, as well as the Italian one of Bechi, Gobbi, Bastianini, and Cappuccilli, seems to be petering out, with no obvious successor to carry on the tradition of the thundering singer. But hope just might be on the way in the shape of a baritone from the Black Sea—a man part Russian, Ukrainian, Turkish, and Gypsy—named Vladimir Chernov.

"Born to sing Verdi": Vladimir Chernov.

On the international circuit scarcely three years, Chernov, 36, seems on the brink of a great career. He has the kind of big voice not heard since Milnes's best days, with a wide range of color and a fearless attack that almost dares a conductor to drown him out. Chernov also is capable of restrained *mezza voce* and *piano* work, always a sign of an artist.

Certainly Metropolitan Opera artistic director James Levine seems impressed. He's cast Chernov in three recent Verdi recordings for Sony—*Luisa Miller, Il Trovatore,* and *Don Carlo*. And, while Chernov refuses to say, the word on the opera grapevine is that he will soon star in new Met productions of *Stiffelio, Simon Boccanegra,* and *La Forza del destino*.

Switching easily from Russian to Italian to English, Chernov says all the work is a big improvement from his days with the Kirov Opera in St. Petersburg. "My time was wasted. I rarely got to sing, because the system dictated the older singers got priority. I got paid, of course, but I didn't get to sing much more than six performances in a year." To make the most of his new popularity, Chernov is buying a New York apartment for himself, his wife, Olga, and their seven-year-old son, Volodya. "I will keep my Russian passport forever," he says. "But things are bad at home."

He won't sit still for long, though. Chernov is preparing for his January debut at La Scala with performances of *Don Carlo* at the Met this month, plus a concert performance of *Due Foscari* at Carnegie Hall on April 5. As for the crown of all Verdi baritone parts, Chernov will sing his first Rigoletto in Brussels in 1994.

"I am very careful with my repertory," Chernov says, "but I'll tell you one thing: I was born to sing Verdi." Told he is considered by many to be the only contender on the horizon, he answers, with typical Russian solemnity, "I know."

WALTER PRICE

OVERHEARD

IN THE CROWD AT CAROLINE'S comedy club:
First man: "I had the strangest dream last night. Listen, I have to tell you about it; you know, I really believe in dreams. . . ."
Second man: "*I* don't believe in dreams. I don't believe in nightmares either. I *date* nightmares, but I don't believe in them."

Photograph by Shonna Valeska. Illustration by J.D. King.

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HOT LINE

THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

MOVIES

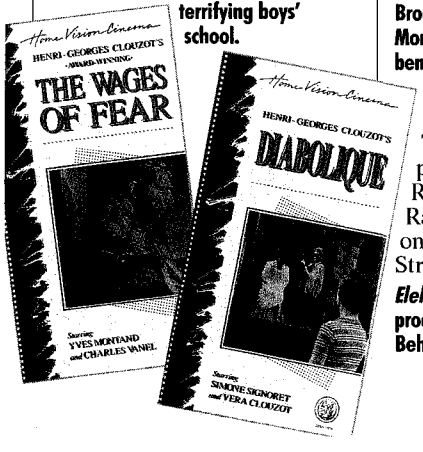
***Basic Instinct:* Murder! Sex! Sizzle! And too hot to handle? Gay activists are up in arms (some are threatening to give away the ending to those waiting in line) over how the movie portrays lesbians; others say the thriller, starring Michael Douglas, just goes over the top. In other words, this is a must-see.**

Firooz Zahedi

VIDEOS

Tom Jones (HBO; $59.99): Tony Richardson's gutsy, bawdy romp around eighteenth-century England has lusty young gents and sexy lasses, and the banquet is still deliciously erotic.

***The Wages of Fear* (Home Vision Cinema; $39.95): Nearly 40 years after Henri-Georges Clouzot made this brilliant adventure, the work continues to thrill. Yves Montand is one of the drifters who, for a couple thousand bucks, risk driving a truck filled with nitroglycerin over 300 miles of the roughest terrain in South America. Also from Clouzot—and now available in a good print—is *Diabolique* ($39.95), starring Simone Signoret and a most terrifying boys' school.**



BOOKS

Hadley, Gioia Diliberto (Ticknor & Fields; $24.95): Very little, up until now, has been known about the first Mrs. Hemingway. In this biography by the author of *Debutante: The Story of Brenda Frazier,* she emerges as an engaging, fully realized character.

TASTINGS

BY ALEXIS BESPALOFF

The International Wine Center is sponsoring an extensive tasting of more than 100 new releases from American wineries on Monday, March 30, at the Parker-Meridien Hotel. Tickets are $40; to register, call 268-7517.

MUSIC

David Byrne, whose new album, *Uh-Oh,* has just been released, and

Richard Leiman

Richard Thompson are together at Brooklyn's St. Ann's Church (157 Montague Street) on March 24 in a benefit concert. For tickets, time, and other info, call (718) 834-8794.

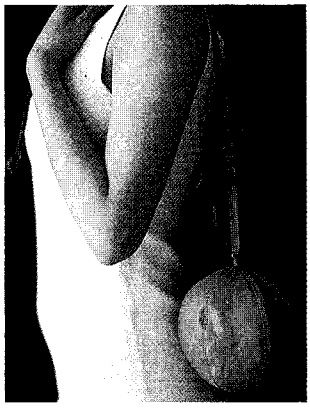
The 39-year-old Cuban pianist Santiago Rodriguez kicks off three Rachmaninoff concerts on March 25 at the 92nd Street Y.

***Elektra:* The Met's new production stars Hildegard Behrens and Leonie Rysanek, who has, at some point, sung all three female roles during her never-ending career. First, it was Chrysothemis, then Elektra on film, and now she's the old harridan Klytämnestra. Luckily for all of us, she keeps on singing. On March 26.**

Les Jörgensen

FASHION

In his clever new line of accessories—rhinestone-happy



Lauren Sorokin

belts, earrings, wrist cuffs—Isaac Mizrahi definitely wants to have fun. Best of all are these saucy little ball bags in supple red and orange leather ($300). At Bergdorf Goodman.

ASK GAEL

I have a problem. . . . I'm wild about great bread.

I am, too. And so are fans of Park Avenue Cafe, where chef David Burke does great crusty sourdough rye studded with potato, smoked red-pepper bread, spicy corn sticks, and seasoned Parker House rolls. One day soon, the breads will be for sale. Starting March 29, the café will open Sunday for both brunch and dinner.

CIRCUS

SCENES

Circus for Life: The second time around, this Gay Men's Health Crisis benefit includes Patti LuPone, Daisy Eagan, and Ringling Bros. At Madison Square Garden on March 27.

"Flair: Fashion Collected by Tina Chow": For Chow, who died of AIDS earlier this year, "style was cool and classical as opposed to baroque and exotic," says Harold Koda, curator of the current show at the Fashion Institute of Technology. Among the collectibles: eight Fortuny originals, a Romeo Gigli evening coat, a tux by YSL. Through May 9.

ART

"Marsden Hartley": Some beauties done by this American

modernist during the twenties are now at the Babcock Galleries. Cézanne's influence is unmistakable in many of the landscapes. At 724 Fifth Avenue, near 57th Street; through April 25.

TELEVISION

***Something to Live For: The Alison Gertz Story* (page 83): "Television in its Social Worker Mode," says John Leonard, "is not a form I sneer at." Molly Ringwald is "bratty and brave" as a 24-year-old New Yorker who contracted AIDS. (March 29; ABC; 9 to 11 P.M.)**

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ELVIS VS. BIG DADDY

BY JOE KLEIN

LATE IN THE EVENING BEFORE THE NEW HAMPSHIRE primary—even though he was hoarse, exhausted, and bleary-eyed; even though the newspapers and television stations had filed their last reports and there was no rational reason to keep going—Bill Clinton couldn't stop himself from campaigning. He moved restlessly from restaurant to restaurant to bowling alley in Manchester, shaking hands, answering questions, hungry for human contact, desperate to prove himself worthy to voters. At one point, he stopped at a table of high-school teachers and, when asked, delivered an illuminating, fifteen-minute discourse on the vagaries of preschool education.

They turned out to be Tsongas voters. "But that was *very* impressive," said Virginia Jodoin, a guidance counselor. "I had no idea he was like this. There was no indication from his campaign that he knew so much."

It's been a frequent refrain this year: "Boy, is he different than I expected," said Terry Maczura, an unemployed construction worker who saw Clinton speak and answer questions at an Alton, Illinois, shopping mall last week. "I expected a much more cutthroat political guy, more hotheaded or something—at least from what I read in the papers. But he seemed pretty down-to-earth."

Later that day, in a Flint, Michigan, union hall, a soon-to-be-unemployed autoworker named Roger Cunningham said, "I was much more impressed than I was prepared to be. He had answers on a lot of things." Clinton's arguments in favor of a free-trade pact with Mexico even caused Cunningham to have second thoughts about protectionism, the One True Faith among autoworkers. "You know, he talks about how Germany, with a third the people we have, exports about the same amount we do—and that's probably the way to go. I guess we have to let go of the old ways, start thinking about change."

To be sure, a great many voters—and the vast majority of those who haven't heard him speak for longer than a sound bite—still have grave doubts about Bill Clinton. The *televised* impression, as often as not, is that he is just another political slickster, an impression reinforced by Clinton's glibness and unquenching need to please. And there is, of course, the matter of personal trustworthiness: More than a few voters who say he reminds them of "Kennedy" are talking about Ted, not Jack or Bobby. In a cynical nation, sick of blather and condescension, Bill Clinton may epitomize a form of charisma that has become anachronistic.

But, as Mario Cuomo's mother might say, he ain't polenta, either. The voters who are surprised by Clinton's depth and caring and "answers" may have a point. In all the media chat over the Arkansas governor's electability and "character," the substance of his campaign has been overlooked. Although Clinton lacks the courage Paul Tsongas showed on some of the toughest issues—like the need for a tax on fossil fuels and to restrain the growth of spending on entitlements—his positions on such basic questions as the economy, relations with Japan, and, especially, education are supple, sophisticated, and *convincing* to average Americans.

The most important element in Clinton's success, though, may be a quality that journalists find hard to communicate without seeming sycophantic or sappy, but—risking all—I'll take the plunge: He actually seems to like people. This is rare among politicians, most of whom view the public as an inconvenience on the road to office, and especially rare in a

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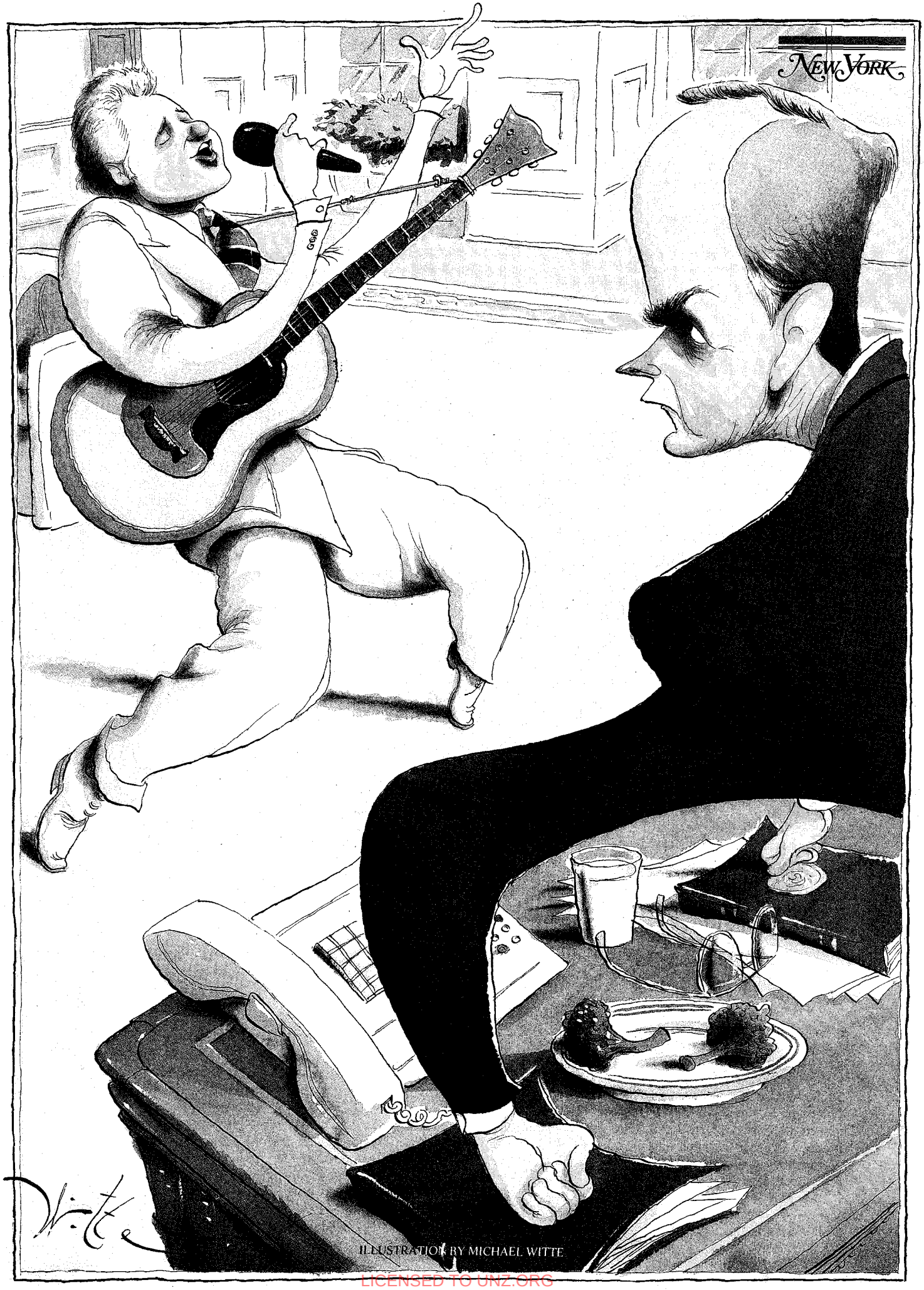

ILLUSTRATION BY MICHAEL WITTE

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policy wonk like Clinton. But the governor seems to feed off the stories he's told by average folks, their triumphs and travails. He is easily waylaid by voters (a quality his staff finds frustrating, since it usually puts him behind schedule), often stopping for ten or fifteen minutes on the way in or out of a hall to answer a single question. He is energized when he encounters government programs that seem to be working, especially schools. Last week, at a magnet school in a poor black area in Chicago, Clinton was beside himself when a young basketball player presented him with a T-shirt "on behalf of all the scholar-athletes on our team." Deputy campaign manager George Stephanopoulos smiled and shrugged: "Now we'll never be able to get him out of here."

Some of this must be getting through. Clinton has routed the opposition—although he still has to face the uncertain fury of Mario Cuomo and the local tabloids in the New York primary. Barring another you-know-what, his path to the Democratic Party nomination seems secure. Whereupon he will be asked to perform two of the most difficult feats of American politics—to win the highest office on his first try (only Jimmy Carter has done so in the past 30 years) *and* to unseat an elected incumbent president.

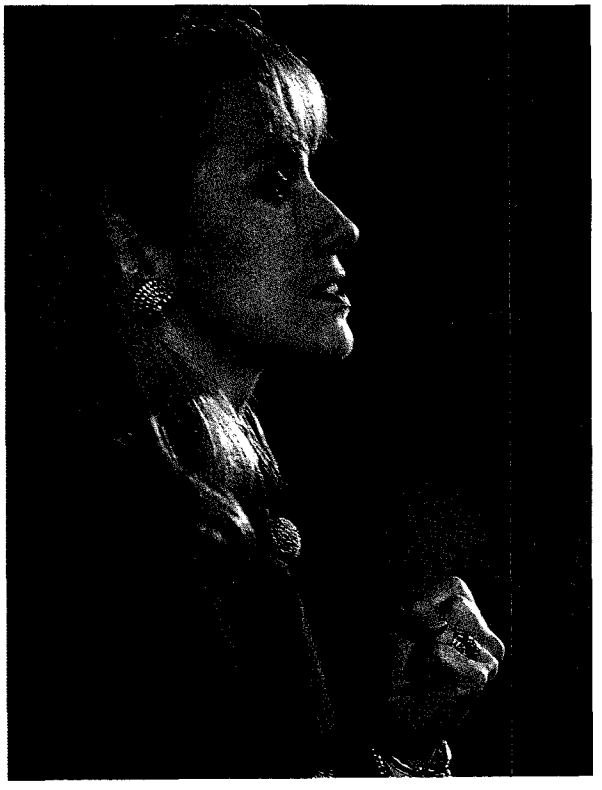
George Bush has had a spectacularly inept year since the Gulf War—he even chose the wrong vegetable, broccoli, to despise—but he remains the most powerful man in the world. "We're sort of like the Union Army in the Civil War," says Jim Pinkerton of the Bush campaign. "Big, slow-moving, perhaps not very adroit tactically, certainly mistake-prone, but also inexorable and overwhelming. And, like the Union cause, we are ultimately inspired by the better angels of our nature, empowering the poor and emancipating them from the bureaucratic welfare state."

Leaving aside the paid political emancipation proclamation, Pinkerton's Union Army metaphor is apt—although Clinton has been defying Confederate analogies ever since New Hampshire, when pollster Claibourne Darden described him as a "gut-shot Rebel soldier, leaning against a tree, waiting to die." Right. Given the governor's resurrection down South and strong showings in Illinois and Michigan last week—especially his continuing ability to create broad, interracial coalitions—it may even be time to reconsider the most conventional of all wisdoms: that he will be split open, in the immortal words of Bob Kerrey, "like a soft peanut" by the Republicans in the fall.

Such assessments usually are based on the received myth of 1988: that a fierce negative GOP assault battered a hapless, damaged, defenseless Democrat. But the 1988 election was far more complicated than that, and the course for 1992 seems set on a trajectory stranger than fiction, weirder than any mere pundit can predict.

A good part of it is that the world has changed radically. The Communist threat is gone, but a more amorphous specter—the loss of a national sense of direction—is growing. After three years of economic stagnation, there is a gnawing fear of long-term decline, a revulsion against what are perceived to be the excesses of the eighties and an inchoate desire for some sort of balm. This is a far different agenda from the one George Bush confronted in 1988. He's different now, too—a known quantity, no longer merely Ronald Reagan's heir apparent. This time, he has a record of his own to defend. And, of course, Bill Clinton doesn't even vaguely resemble Michael Dukakis. "A lot of people around here just see him as oily," says a Bush-campaign aide. "But when I watch him, I think of Larry Bird—he makes it all seem effortless."

CLINTON *is* SOMETHING OF A POLITICAL GYM RAT: HE NOT only practices the game incessantly but studies it. He knows all the moves, knows—as Dukakis didn't—that there is a world of difference between the primary and general-election campaigns, knows that his message is now going to have to reach out past the political junkies who vote in primaries to a much broader, less engaged electorate. He knows the big job will be to convince the public that the need for "change" is more compelling than the sullen comfort of the status quo. Most important, he will have to prove himself trustworthy in the face of far more subtle and effective attacks on his character than he has yet endured.



NEW WOMAN HILLARY CLINTON EMBODIES THE MODERN FEMINIST CAREER WOMAN.

But George Bush has big problems, too: It's difficult to locate a civilian—even among Republicans—who has any affection for the man. "He just doesn't seem to care about us very much," Evelyn Barrett, a retired South Dakota schoolteacher, said several weeks ago, expressing the sentiment most frequently heard among voters from New Hampshire to Michigan this year. "He spends all his time on foreign affairs. He hasn't done anything about the debt or the economy. He didn't even finish the Persian Gulf war off right. A lot of people are disenchanted. I can't see myself voting for him again."

That remains to be seen. Clinton's first order of business will be to reinforce the impression that George Bush is not merely inept but an anachronism—out of touch, out of date, a Cold Warrior, a patrician who doesn't care about average folks and who hasn't thought at all about the future. Where there is no "vision thing," Clinton will argue, the people perish.

But that will beg a question: What is Clinton's vision thing? He is convincing about the need for activist government: "We are the only major industrialized nation without a strategy to compete and win in the global economy," he argues. But his "strategy" tends to be a dense laundry list of new programs. However impressive the programs may be—and some of them sound terrific—the whole package isn't easily communicated; there's no overriding theme. "Clinton's great when you can listen to him for twenty minutes," says John Sasso, who learned more than he cares to remember while running the Dukakis campaign in 1988. "But every successful challenger to an incumbent president has been able to

Photograph by Jim Bourg/Gamma-Liaison.

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distill his message down to a few simple sentences."

That's the first threshold for the general election: to create a vision of the future more compelling and accessible than the president's—a not too difficult task, given Bush's vision aversion. More difficult: defending that vision against an all-out assault from the White House. "I think you can expect to see some, ah, exploration of Governor Clinton's record in Arkansas," says a Bush-campaign tactician. "He was forty-seventh out of 50 states in this, forty-ninth in that, fiftieth in the other. He didn't even do all that well in his alleged specialties—like education. And you think this guy can lead a *nation*?"

Clinton's reputation as a policy innovator will come under withering fire. He will fire back, attacking Bush as a policy somnambulator. But the real campaign will proceed on a level more profound than policy: Issues, as Jerry Brown quipped in 1976 and demonstrated last week in Michigan, are the last refuge of a scoundrel. Presidential elections turn on more ephemeral things—trust and, yes, character.

Clinton, clearly, is vulnerable here. But not in the ways most people expect: "Nobody even three levels removed from the Bush campaign will be raising sex stuff," says a Republican operative. Indeed, any public charge—and, especially, any televised ad—that remotely smacks of "Willie Horton" tactics will be vulnerable to a fierce, effective Democratic counterattack. That sort of thing was the last war, anyway. This one will be more subtle: Clinton's *real* character flaw, his almost pathological need to please, will be the main target of opportunity. He will be made to seem slick, two-faced, a small-time pol from a second-rate state. The Clinton quote most likely to find its way into a 30-second spot will be his immortal reaction two days after the Senate vote on the Gulf War: "I guess I would have voted with the majority [for military action] if it was a close vote. But I agree with the arguments the minority made."

That will, no doubt, be contrasted with stolid, forceful images of Bush at the barricades. A connection will be made to other wars: Clinton's finagling to avoid service in Vietnam compared with Bush's heroism in World War II. But the real issue won't be war, heroism, or even cowardice. It will be consistency, trustworthiness, maturity.

A crucial subplot to this strategy will be the differences between Barbara Bush and Hillary Clinton, the world's greatest grandma vs. the feminist career woman. Barbara vs. Hillary will serve to illuminate the generational differences smudged by Clinton's easygoing, down-home manner: There *is* a discomforting Oedipal subtext to this election, the first contest between a baby-boomer and his father's generation, the first cross-generational race since Roosevelt vs. Dewey in 1944 (Kennedy vs. Nixon in 1960 only *seemed* that way). Bill Clinton is a good enough politician to have sensed the divisive potential of a "generational" strategy from the start and tried to avoid it, but he can't help who he is: The press calls him Elvis, a consequence of his accent and his bluesy voice—and because he says he knows the words to all the songs.

BIG MAMA BARBARA BUSH MAY WELL REPRESENT THE WORLD'S GREATEST GRANDMA.

ELVIS PRESLEY WAS THE BABY-BOOMERS' FIRST, NAUGHTY declaration of independence from the unhip, bourgeois values of their parents—the beginning of the cultural revolution that merged with the civil-rights and antiwar movements to create the social chaos of the sixties (which, in turn, led to the elections of Richard Nixon, Ronald Reagan, and George Bush). Bill Clinton is the living embodiment of all those things; the baggage he carries is not only personal but generational. He has to prove that the most coddled group of Americans in history is ready to start acting like adults. He has to prove he can be trusted.

It's the true challenge at the heart of the character issue in *every* presidential election: Even though the negative ads draw most of the attention, strong positive images are what really win votes. Willie Horton was a bit player in the 1988 campaign compared with little Ellie LeBlond, the lovely child who ran across a green lawn into George Bush's arms, transforming him from the world's most famous wimp into America's grandfather. It was the most effective television commercial of the year; Michael Dukakis had no equivalent humanizing moment—he seemed an android from start to finish. The sense of George Bush as a solid, decent, dependable old veteran was the single greatest asset he brought to the presidency. But if Barbara Bush remains a meta-grandma, her husband no longer seems a trustworthy gramps: He blew it over the past three years, in fits of hubris and carelessness and cynicism—the strange saga of the no-tax pledge, the graceless excursion to Japan, the utter inability to talk straight to a jittery nation. And so, Bill Clinton has a sliver of an opportunity: He can be the good son, the solid, thoughtful, dependable, hardworking fellow who has been spotted on the campaign trail but rarely in the media since the scandals hit. He can be the Bill Clinton who embraced Mary Davis—in the most moving moment of this campaign—when she started to cry at the senior-citizens' center in Nashua, New Hampshire, on February 14, because her Social Security and Medicare coverage didn't leave enough money for both medicine and food. As Dan Balz wrote in the Washington *Post* last week, the true grief and compassion he expressed then—"I'm so sorry," he whispered as he hugged her—may have been the psychological turning point of his campaign.

To succeed in the fall, Clinton will have to stow the Kennedy impersonation, the sugary slickness, the need to finesse—that's a mirage from another time—and try the sort of all-natural recipe that has become a generational obsession: Speak some plain truths and hope they prove bracing rather than offensive. He will have to keep Elvis in mothballs (Hillary may have to enter the Pillsbury Bake-off after her snide remarks last week about cookie-making wives); cultural rebels don't make for reassuring presidents. Even if he's very good, the presidency will be a stiff mountain to climb, but it could prove a memorable—and worthy—trek. ■

Photograph by Jean-Louis Atlan/Sygma.

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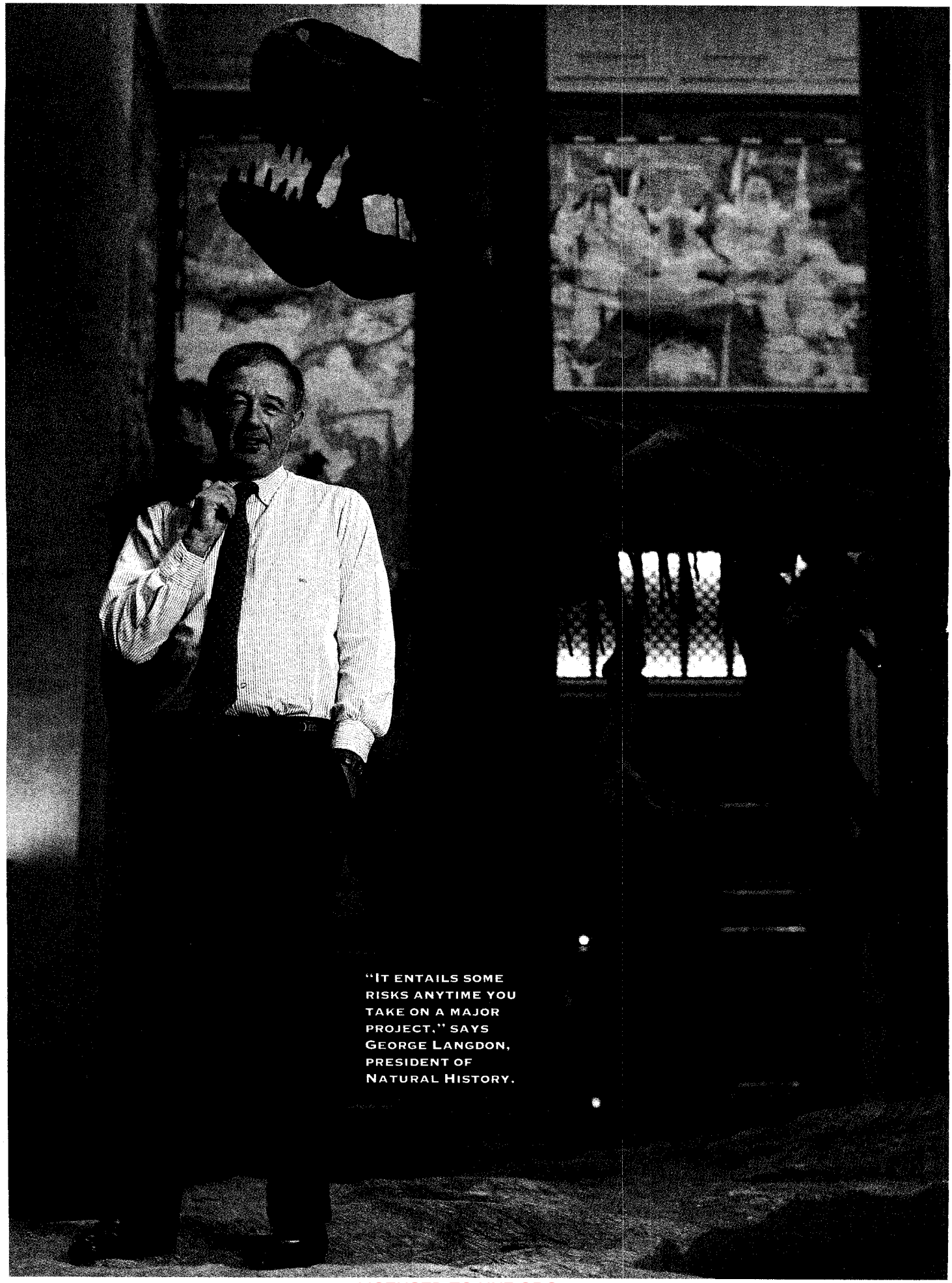

"It entails some risks anytime you take on a major project," says George Langdon, president of Natural History.

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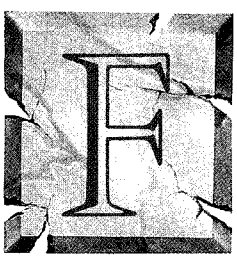
RATTLING THE BONES

IS THE BIG-SPENDING NEW TEAM AT THE MUSEUM OF NATURAL HISTORY GILDING THE DINOSAUR?

BY JONATHAN GREENBERG



FOR MOST OF ITS 123-YEAR HISTORY, THE American Museum of Natural History was run by a dignified, old-money crowd, a Waspy elite that shunned ostentation and relied upon a proper old-boy network for funding. Indeed, in a 1937 article, *Fortune* magazine called the museum's board of trustees "the most exclusive club in the U.S."

While other museums, notably the Metropolitan, plunged into the freebooting money culture of the eighties, gilding themselves with glitz and glamour, Natural History remained the genteel preserve that it had been since its founding by the likes of Teddy Roosevelt and J. P. Morgan—the "dowdy old lady across the park," as one former Met staffer characterized it. The style of the museum was embodied by its director, Thomas Nicholson,

PHOTOGRAPHED BY TED HARDIN

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GENTEEL

FOR MUCH OF ITS HISTORY, THE MUSEUM WAS AN ELITE, OLD-MONEY PRESERVE. ITS BOARD WAS CALLED "THE MOST EXCLUSIVE CLUB IN THE U.S."

an autocrat and devoted scientist who ran the place for twenty years like a respected, demanding headmaster. The idea of Natural History's becoming a social centrifuge with parties catered by Glorious Food would have been alien to Nicholson, whose frugality was legendary. He commuted to work from his Woodcliff Lake, New Jersey, home by aging auto and then the PATH train to Manhattan.

Today, there is a costly and controversial effort to renew the museum—in the words of Myra Biblowit, the museum's new director of development, "to put it on the map." The museum has undertaken a $60-million fund-raising-and-expansion drive and has staffed up its senior management with six-figure talent. It has bought a $2.2-million apartment for its president, George D. Langdon Jr., hired to usher in the new age at Natural History, furnished Langdon with a car and driver, and, through the board of trustees, given the go-ahead for huge increases in administrative spending. This high-powered effort comes at a time when Natural History, like other cultural institutions in the city, is under severe economic pressure. City money for the museum has been sharply cut, and for the first time since the Depression, the museum has been forced to close two of its halls half of the time, among other cutbacks. All of this has caused a rising tide of discontent among the museum staff over big spending in a time of austerity, and there is increasing criticism of Langdon, who is caught between the old age, the new age, and hard economic times.

After a number of sources at Natural History contacted *New York* to complain about high spending and the management of the museum, the magazine undertook a three-month reporting effort to assess the situation. This effort included scores of interviews and exhaustive analysis of budgets, salaries, tax forms, annual reports, and other data. Many of those with whom the magazine spoke requested anonymity; the museum employees' handbook—the "Blue Book"—makes the unauthorized release of information grounds for dismissal.

The saga that unfolded in the reporting is one not of fraud or evildoing but of an institution trying to play a game of the eighties—an era of imperial museums—in the much leaner and limited nineties. And while some of the discontent can be attributed to a fear of change, it is also true that the museum's administration sometimes seems blinded by the promise of a new empire and can show little concern for the soul of a venerable institution. To understand how the museum arrived at this point, it is necessary to understand some of Natural History's own history.

The museum did prosper and expand under Tom Nicholson during his 1969–1989 tenure, if in a more measured and sedate way than the go-go growth engineered at other institutions. The endowment tripled to $143 million, the research staff doubled, attendance increased by 50 percent, and seven new permanent exhibition halls were built. Nicholson was also instrumental in getting the largest bequest in the museum's history—more than $30 million from Lila Acheson Wallace, co-founder of *Reader's Digest.* In Nicholson's last year as director, the museum ran a budget surplus of $2.1 million, despite the effects of the stock-market crash. Even those who would later criticize Nicholson as stodgy and out-of-date admit that he did a very good job of nurturing the museum as arguably New York's most beloved and perhaps its most famous in national and international terms.

THE MUSEUM AND ITS AFFILIATED HAYDEN Planetarium and Naturemax Theater were visited by 2.7 million people last year. That is 1.8 million fewer than visited the Metropolitan Museum, but it is the nature of Natural History's audience that makes it so special. Families with children and hundreds of thousands of schoolchildren make up the bulk of the museum's visitors. School groups flood the museum every morning, sometimes lining up for hours along Central Park West. Nearly 25 percent of the museum's visitors are from minority groups—a figure, Natural History officials say, higher than at any other major museum in the city. Thousands of New Yorkers also attend free classes, lectures, films, and science presentations at the museum. Its membership of 500,000 is four times greater than that of the Metropolitan. And at $25, membership is relatively cheap and includes a subscription to the museum's highly regarded *Natural History* magazine, a staple of school libraries across the nation. In a sense, the museum attracts the mass, not just the class.

Much of the museum's reputation, on a par with those of the British Museum and the Smithsonian, stems from something the public rarely sees: scientific research. Some of its departments, such as vertebrate paleontology (which includes dinosaurs) and entomology, are unequaled. In offices and laboratories tucked away

BAD TIMES, GOOD TIMES

In the four years since George D. Langdon Jr. became director of the museum, there have been substantial cutbacks in operations. At the same time, there have been substantial increases in perks and other spending:

CUTBACKS:

- Partial hiring freeze. (Security guards cut to 100 from 120. Saving: $560,000.)
- An eighteen-month salary freeze. (Saving: $400,000.)
- Wednesday-night closing, earlier closing Friday and Saturday nights. (Saving: $85,000.)
- Two major halls closed alternate mornings and afternoons. (Saving: $40,000.)
- Staff teachers for school-group tours reduced to seven from ten. (Saving: $75,000.)
- Museum's only drive-up entrance closed. (Saving: $45,000.)
- Library subscriptions cut by 13 percent. (Saving: $30,000.)

PERKS AND OTHER NEW SPENDING:

- Purchase of penthouse condominium for Langdon. (Cost: $2.2 million.)
- A base salary of $225,000 per year for Langdon, a $100,000 increase over his predecessor's.
- Car and driver for Langdon. (Cost: $50,000 per year.)
- Office renovations for administrative and development staff. (Cost excluding labor: $2 million.)
- Langdon and other top officials entitled to 44 vacation days, 11 holidays, and 12 sick days per year.
- Addition of six top administrative officers. (Cost: $1 million, including benefits.)

Initials by Ralph Wernli.

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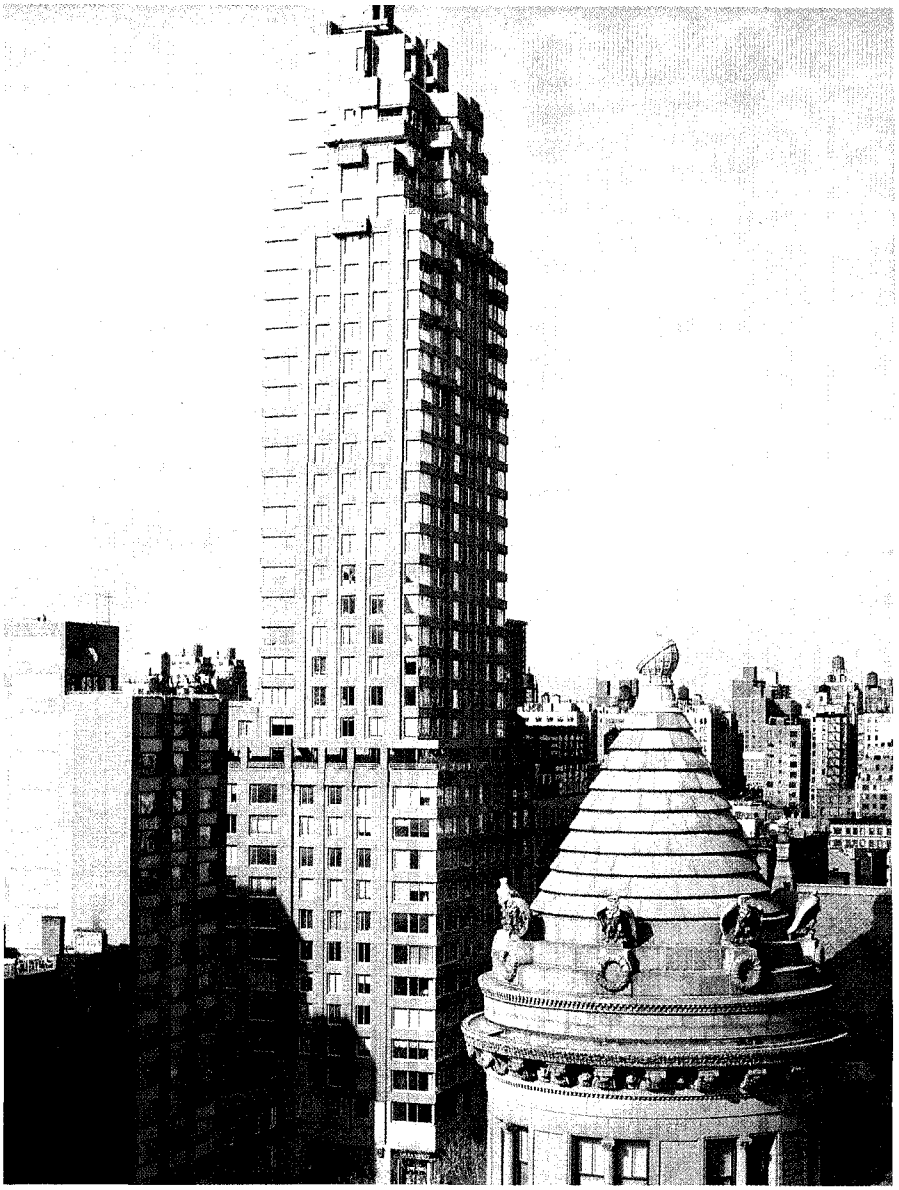
amid miles of hidden corridors, curators, scientific assistants, students, and volunteers work with the museum's incredible collections, which include 30-million specimens (2 million butterflies and moths alone), scarcely one percent of which ever make it to the exhibit halls.

But despite Natural History's secure reputation and relative prosperity, the explosive growth of the Metropolitan—and, to a lesser extent, that of the Museum of Modern Art, the Whitney, and the Guggenheim—caused restlessness among some of Natural History's trustees. (There has always been something of a sibling rivalry between Natural History and the Met, conceived as a sister institution to Natural History. There was once a plan to link the two buildings by a terraced promenade across Central Park.) Thus, when Nicholson announced in 1985 that he planned to retire, many members of the board scented an opportunity to bring Natural History into the red-hot world of the modern museum, to make it like the Met, Washington's National Gallery, and other museums—an imperial institution with a broader fund-raising grasp and a much higher profile in the community.

A committee was formed to choose Nicholson's successor, and after a two-year search the panel and then the trustees settled upon George Langdon, now 58, the president of Colgate University in upstate Hamilton. Outwardly, Langdon was a surprising choice. His academic background was in history, not in one of the sciences appropriate to the museum, and while running a small college can be a demanding task, Langdon had no experience in administering a cultural institution on the scale of Natural History. He had one very impressive credential: Langdon had just completed a successful $85-million fund-raising drive at Colgate. This was tempting, since the trustees wanted to start the most ambitious renovation-and-expansion program in the museum's history.



SKY HIGH: THE $2.2-MILLION PARK BELVEDERE CONDOMINIUM.

AFTER TWO YEARS OF STUDY and preparation, Langdon undertook the $60-million expansion program, and, to be sure, the drive has made substantial progress. The reconstruction of the museum's six vertebrate-paleontology halls is moving ahead, with completion set for 1996. The museum's library, the largest and most important natural-history library in the Western Hemisphere, is undergoing a major expansion, and last December a restored Theodore Roosevelt Memorial Hall, a great landmarked space and the gateway to the museum's interior, was unveiled. Then there is the new Barosaurus mount, the tallest freestanding dinosaur exhibit in the world, completed December 4, 1991, on schedule and on budget. A new Hall of Human Biology and Evolution is scheduled to open in the museum next year, and it will serve as a teaching hall for the New York school system.

And Langdon has been given high marks by some on the staff for preserving and protecting the museum's scientific functions. Apart from administrative and development costs, science's share of the museum budget has grown the most since Langdon took over. This can be partially attributed to the museum's gaining a larger number of grants from the outside.

But there have also been setbacks. The man who was to make Natural History an institution of the lavish eighties had the misfortune of getting the job after the 1987 stock-market crash and the effective end of an era. New York went into an economic tailspin, forcing cutbacks in city funding for museums, and fund-raising for anything large took on a grim edge. As economic troubles deepened, Natural History, like other museums, cut back on hours, staff, and programs. A salary freeze was imposed, then lifted this past January, but a virtual hiring freeze remains in place. Despite a $10-million expansion, the museum's renowned library has had to cut subscriptions to the technical periodicals it thrives on. The staff of teachers who conduct the highly popular and time-honored children's tours has been cut back, too.

This austerity, however, seems not to have affected the museum's top management, nor has it quenched the desire for expansion. Under Langdon, administrative and developmental expenses have risen in just three years at least 50 percent, to $7.9 million per year. About $1 million per year of this is being spent on a new layer of a half-dozen pricey administrators, all with six-figure salaries. By comparison with the $6 million that Natural History spends on administration alone, the Museum of Modern Art, with the same size budget as Natural History, spends only $3.85 million on administration. At more than $250,000 per year, Langdon's first-year compensation package was one of the fattest among museum presidents in the nation and nearly double what Nicholson was paid in his last year as chief executive of the museum. Langdon's first-year compensation was determined from the federal tax forms that the museum, as a not-for-profit institution, must file. His salary dipped a bit in his second year, and he says that for 1991 his base salary was $225,000. Langdon and the rest of the senior management are entitled to 44 vacation days per year, plus 11 holidays and 13 sick days.

To put things in perspective, the Metropolitan, with twice the budget and three times the staff, pays director Philippe de Monte-

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NEW ORDER

THE COSTLY AND CONTROVERSIAL DRIVE IS DESIGNED, IN THE WORDS OF ONE OFFICIAL, TO PUT THE WORLD-FAMOUS MUSEUM "ON THE MAP."

bello $172,000 per year and president William Luers $144,000. The top salary at the Museum of Modern Art is "between $150,000 and $200,000," according to a museum official. Chicago's Field Museum of Natural History pays its president $150,000, and the Brooklyn Museum pays its chief less than $100,000.

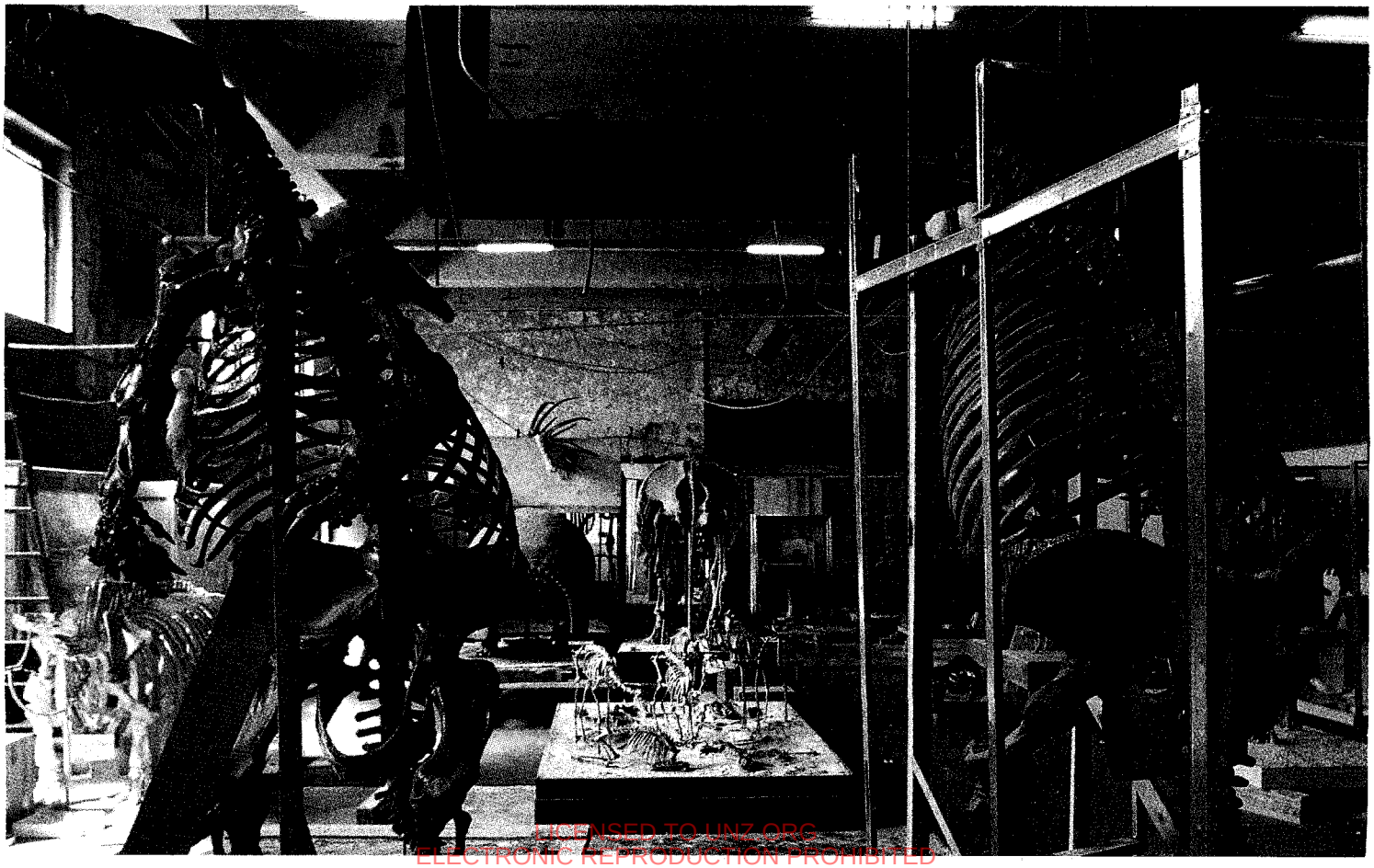
Langdon lives in a $2.2-million condominium penthouse atop the Park Belvedere, at 101 West 79th Street, bought by the museum and around the corner from it. All carrying costs of the apartment, plus maid service, are paid for by the museum, and Langdon has been given a car and driver, a perk no other New York museum head enjoys. At the Metropolitan, De Montebello, despite his heavy social load in a style-conscious world, has had to take care of his own living arrangements. (A request by David Ross, director of the Whitney Museum, for a $1-million loan to buy an apartment was recently blocked by Whitney trustees, who cited the need for austerity in tough times.)

Langdon says that while he insisted on housing as a condition of taking the job at Natural History, he had nothing to do with the size and price of the apartment, which, he says, was determined by the board of trustees. "I didn't know the price of it until I had been here six months," he says. "I was told what apartment I would live in." And, he says, the apartment does not compare favorably with his presidential digs at Colgate. "We lived in a big house with lots of bedrooms and terraces," he says. "But that's New York and Hamilton." (The apartment belongs to the museum, not to Langdon.) Langdon says the driver and the car—a Pontiac Bonneville—are used for other things besides driving him around. "He's very good at Xeroxing," Langdon says of the driver, adding that the man sometimes acts as a courier.

Nicholson's relatively Spartan offices have given way to an elaborate presidential suite now being built, part of $2 million in renovated and new space for the phalanx of administrators. The existing offices were "intolerable," says Langdon. William Moynihan, a Colgate dean hired by Langdon as museum director for more than $150,000 a year, says the old offices were so bad that the museum couldn't attract "good people." There were several historically and architecturally distinguished offices available to Langdon, but, with the approval of the board of trustees, the new construction was ordered. "I like to have large meetings in my office," Langdon explains. "And there's no conference rooms in the other offices." (A request to photograph the new offices was refused.) Attention *was* paid to costs, Langdon insists: "The rugs that look Oriental were bought at ABC Carpet." Langdon says the trustees wanted the office construction and he undertook the renovation with "a sick heart." "It's a terrible way to start politically with an institution," he says.

THAT'S AN UNDERSTATEMENT. SAYS DOUGlas Preston, a former columnist for *Natural History* and author of the definitive history of the museum, who now lives in Santa Fe, "I keep in touch with about a dozen people at the museum. The morale has never been worse. All I hear about is Langdon driving around in a chauffeured car while their salaries are frozen. These are people who are trying to make it in New York, living in dark little studios looking out over air shafts. They look

INVESTMENTS: DINOSAURS UNDERGOING RECONSTRUCTION ON THE MUSEUM'S FOURTH FLOOR.



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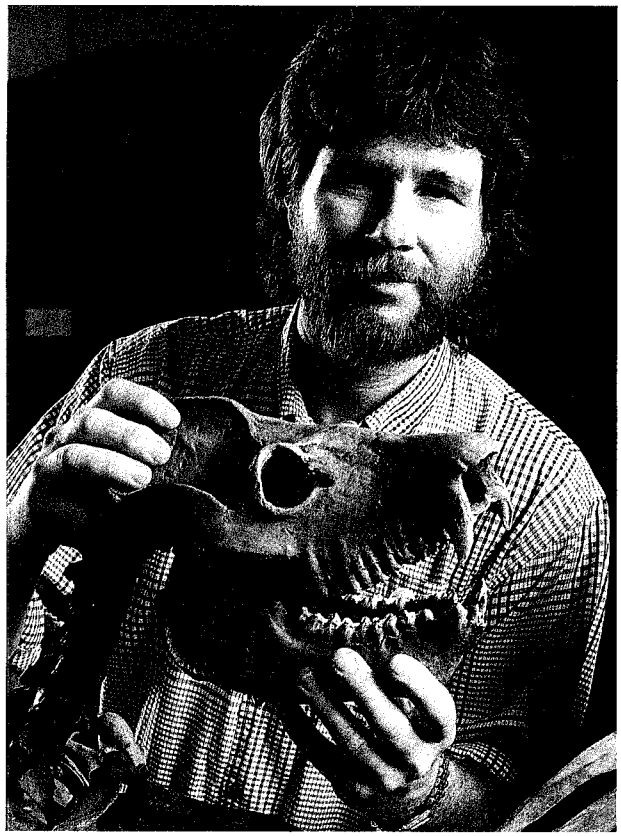
at this guy in a $2-million apartment, and it does not have a good effect on the morale of a nonprofit institution."

But it is not just the creature comforts that have angered many museum staffers. A sorer point still is Langdon's "empire building" through the hiring of senior staff. Since coming aboard, he has hired Moynihan as director and Biblowit as senior vice-president in charge of development and public affairs. Biblowit is paid an estimated $165,000. Linda Cahill was hired as special assistant to the president and is currently making about $120,000. As vice-president for public programs, Aldona Jonaitis is paid about $115,000, and as vice-president for finance, Barbara Gunn is paid more than $110,000.

Sometimes these well-paid assistants themselves need assistants. Lisa Koenigsberg was hired as Cahill's executive assistant for an estimated $60,000 per year. Cahill's responsibilities? Says Langdon, "For example, we had a dinner last night for the trustees. Linda must have spent three days placing people at that dinner. I don't want to suggest that's the only work she does, but if you look at her desk, she can probably tell you better than I can. She makes my life much less complicated." None of these new staffers came from a museum background.



POPULAR: MIKE NOVACEK, DEAN OF SCIENCE.

One popular Langdon appointment is Michael Novacek as vice-president and dean of science. Novacek, whose salary is also estimated to be in six figures, had been a curator at the museum for eight years. But other hires are a red flag to the staff. "Most people who go into nonprofit work have a certain amount of altruism,"says a staff member. "It's a sense of betrayal when you think that a scientist [at the museum] with a Ph.D., some experience, and graduate-school debt to pay off makes $40,000, and in walk these people with no experience in museums, no background in natural history, and they're paid extraordinary salaries." Douglas Preston says that "the museum has become a club for Langdon, his VPs, and the people he's advancing. They assumed that everything that had come before was terrible." When William Golden, the aggressive new chairman of the board of trustees, was asked whether in his view all the perks and the new, high-priced talent were justified, he replied, "Many of these details were not presented to the chairman of the board or the trustees. The decisions were left to President Langdon as chief executive officer, and he will be judged accordingly."

SUPPORT TROOPS HAVE ALSO BEEN HIRED. The number of secretaries and assistants in the administrative department listed in the annual report has doubled, from five to ten, and the number of employees in the financial-operations department has grown to 28 from 20, a function of Langdon's fund-raising and expansion hopes.

Golden, Langdon, and other museum officials defend the spending as necessary to bring Natural History into the modern age of fund-raising and development. "I was brought in under a trustee mandate to build this institution and to make significant changes in the way we do our business. And we've done that," says Langdon. "I think the results of that are beginning to be apparent." Says Golden, "I was a great admirer of Tom Nicholson, who ran a very tight ship. But it was not run creatively or imaginatively. There was a lot of deferred maintenance." Yet Golden is cautious about Langdon's spending. "I don't want to comment on that at this time," he says, adding carefully, "Personally, I have a strong inclination for William of Occam's principle of parsimony: 'Do not do with many that which can be done with few.' "

It is an open question whether the new administration has been any more cost-effective at fund-raising than the old. An analysis of the numbers shows that despite the increased administrative and development costs, the new administration is probably even with, or a bit behind, what Nicholson raised in his last three fiscal years. But the new administration contends that the fruits of its fund-raising and development techniques will begin to show more dramatically in the year to come. One thing Langdon and the trustees have done that the old administration probably would not have tolerated is take the museum into debt. Natural History has floated a $50-million bond issue against the anticipated harvest of the fund-raising drive.

The contrast between Langdon and Nicholson as administrators could not be more dramatic. Frugal in his own habits, Nicholson expected frugality from those who worked for him. After the city's budget crisis of the seventies cut city contributions to the museum, his fiscal conservatism deepened. His salary in 1987, the last year before Langdon took control of the museum, was $125,000.

Not everyone loved Nicholson, although most respected him. He could be temperamental and dictatorial, a one-man show who rarely delegated authority. To one woman curator, he was a patriarchal sexist who was a hard man to argue with. And while no one doubted his commitment to the museum, some staffers felt he was so tightfisted it hurt the institution's future. "The museum had been run like a family business," says vice-president for finance Barbara Gunn. "There was no capital budget and no plant fund. And when it came to convincing the city to contribute capital funds, there was a policy of benign neglect."

As Nicholson prepared to retire, veteran trustee Anne Sidamon-Eristoff, chairman of the long-range-planning committee, issued a report on the museum's needs for the future. The report was driven in part by the example of the Metropolitan, which was rapidly expanding. (Between 1970 and 1989, the Met expanded its exhibition space by 50 percent.) To spur growth, the Sidamon-Eristoff report recommended that the museum be reorganized, with its volunteer president (long an honorary job for members of New York's old-money aristocracy) replaced by a paid, full-time president—i.e., Langdon—to work with a museum director. It also warned of the need for a big fund-raising drive to build the endowment and improve halls and facilities. In contrast to Nicholson's one-man rule, the report called for "stronger governance" of the museum, greater involvement of the trustees, and a new dean-of-science position.

This is what Langdon means when he talks about a mandate from the board, although it is unclear to some trustees whether the mandate went quite as far as Langdon has run with it. For example, lawyer Carroll L. Wainwright Jr., a member of the

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DEFENSIVE

LANGDON SAYS HE UNDERTOOK THE $2-MILLION OFFICE RENOVATION WITH A "SICK HEART," BECAUSE "IT'S A TERRIBLE WAY TO START POLITICALLY."

compensation committee when Langdon was hired, told me, "I don't think that the car and driver was part of the original [compensation]. In fact, are you sure that he has a car and driver?" Nor do the trustees seem aware of the total costs of supporting Langdon as president. On top of at least $100,000 in additional salary over what was paid Nicholson, there is the endowment income—about $110,000 a year—lost because $2.2 million from the endowment was drawn down for the apartment. Langdon lives cost-free in the apartment. The museum pays all carrying costs, plus maid service, utilities, and phone, for a total of about $25,000 per year. Then there's the expense of two new executive assistants at a cost of about $230,000 a year, including benefits. Add in $50,000 a year to maintain the car and driver, and the total bill of supporting the new chief executive is over $500,000 more than it cost to support Nicholson.

Once hired, Langdon soon clashed with the museum's Old Guard. Robert Goelet, a duke of the New York aristocracy, was serving as chairman of the board when Langdon arrived. Goelet, a reticent, immaculately mannered Wasp, had little taste for the high-powered style Langdon had in mind. For example, Goelet, who refused to be interviewed for this article, just wouldn't ask other trustees directly for donations. Instead, he sought to teach by example, giving, over the years, many millions to the museum. "Langdon and Goelet had a fight. They did not get along," recalls one museum insider. "Goelet's an old Knickerbocker. He refused to ask his friends for money." Another source says Goelet was "a delightful, very charming man who never had a real job in his life. He gave a lot of money, motivating others by example rather than excoriations, but he was quite ineffectual as a fund-raiser."

According to a number of sources, Goelet was forced out of the chairmanship, leaving a bitter residue among some other members of the Old Guard. "Langdon wanted an apartment. I think the price was a bloody outrage. That's why [high administrative spending] a lot of people left," says one former trustee. Many of the Old Guard also questioned Langdon's lack of scientific background and his other credentials, criticism that can carry more than a tincture of snobbishness. "Basically, the problem is that Langdon got a degree in English," said an ex-trustee who is another old-money fixture. "He didn't know anything about science. He ran some kind of appalling little college upstate." (In fact, Langdon's degree is in history.)

Langdon also angered museum insiders by the way he behaved last July when Nicholson died. The museum failed to buy an obituary in the New York *Times;* that was left to the Museum of the City of New York, which paid tribute to Nicholson as an "esteemed colleague and friend." "It shows the arrogance of the man," says one employee of Langdon's failure to buy an obit. In general, many at the museum find Langdon remote and uninterested in their work, whereas Nicholson made it a point to know the staff on a first-name basis.

Goelet was replaced as chairman of the board by longtime museum vice-president Golden, a wealthy trustee and director on countless other boards who made his fortune early in finance and industrial management. He has devoted much of his life to scientific study and philanthropy. Golden is a top-ranking trustee of the Carnegie Institution, Barnard College, and the American Association for the Advancement of Science. He has also been credited with developing scientific advisory programs for several U.S. presidents. Although 82, Golden seems in his sixties, and even the administration's strongest critics believe that his advent as chairman is a big plus for the museum. Charismatic and generous (he pledged $2.5 million to the new fossil hall last year), Golden is hardly as reticent as Goelet about putting the arm on the board. He's already extracted pledges of $17 million from board members for the capital-fund drive.

EXPENSIVE: DIRECTOR BILL MOYNIHAN IS ONE OF A HALF-DOZEN PRICEY HIRES.

The museum's glossy new era would not be nearly so controversial if it did not come at a time of serious belt-tightening at Natural History. For 1992, the fiscal year that ends this June, the city has cut $1.8 million from the $6.2 million it gave the museum last year. This comes after a $600,000 reduction in 1991. Although the administration has been budgeting for the cuts all through the past year, Moynihan estimates it will still end 1992 with a budget deficit of nearly $1 million.

THE MUSEUM's budget cuts have been carried out by director Moynihan. His three objectives, he says, were to "protect the core of the institution, not stop our [expansion], and protect the jobs of

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FORMER DIRECTOR THOMAS NICHOLSON WAS LIKE A TOUGH HEADMASTER.

the people here." Moynihan saved $350,000 on an outside cleaning contract; the museum is now cleaned far less frequently, and guards' duties have come to include the emptying of trash buckets. A six-month freeze on annual salary increases, the first in 40 years, netted the museum $400,000, though it caused plenty of complaints. The nonsalary operating budget of every department was cut 20 percent, saving $250,000. The largest share of the cuts, however, has come through the hiring freeze. Most positions are left open when vacated; for example, the number of security guards at the museum has fallen precipitously, to about 100 from about 120.

BECAUSE OF THE DECREASE IN GUARDS, THE museum now closes halls for the first time since the Depression. The Hall of Pacific Peoples is shut every morning, and the Hall of South American Peoples closes down every afternoon. These closings save just $40,000 a year. The museum shuts down earlier on Wednesday, Friday, and Saturday nights for a saving of $80,000. At the most important natural-history library in the country, the periodicals budget has been trimmed 13 percent to save $30,000. Scholars complain that this means there will be gaps in the run of scientific journals, some of which the museum has subscribed to since its founding.

Perhaps even more worrisome is the cutback by attrition in museum teachers who accompany school classes on guided tours. Three of these positions have been left unfilled, and there are now a third fewer museum teachers available for such tours. "The city cut could have been handled if we didn't have two and a half million of new staff to pay for," one staffer complains. "I don't think this [administrative spending] is part of the budgetary problem. I think it *is* the budgetary problem. All you have to do is take a look at the staff list."

Some trustees are under the mistaken impression that city cutbacks directly dictate Langdon's spending priorities. Anne Sidamon-Eristoff, now the vice-chairman of the board of trustees, who has been affiliated with the museum since the fifties, believes that the administration is powerless to do anything about the hall closings or teacher-position freezes. "We don't have enough guards or teachers because I believe those positions are paid directly by the city," she explains. While it is true the city funding has been reduced, there is nothing to stop the administration from allocating its own resources any way it likes.

The closed halls, shorter hours, and vacant teaching spots are, in a sense, political hostages in a war to get city funding restored. "It wouldn't surprise me if there was a little politicking going on," admits Charles H. Mott, treasurer of the board, "in the sense that you're trying to make a point to the city about the inappropriateness of the cutbacks." Langdon seems to want it both ways: He wants the city to see that the museum needs its funding restored by making cuts that affect the public. But he does not want to yield on his expansion plans or give back any of the administrative overhead and perks.

Just how cost-effective, in fact, has the Langdon administration been at fund-raising? One way to look at it is to compare the hard numbers of Langdon's three full fiscal years and Nicholson's last three fiscal years. From 1986 through 1988, Nicholson generated a total of $15.17 million in operating revenue from gifts, bequests, and grants. During this time, $6.08 million more was brought in for the endowment and museum funds, and $9.28 million was added to the fund balances through budget surpluses. The total raised by Nicholson in this period, therefore, was $30.5 million.

During the first three years of Langdon's administration, this total figure amounted to $30 million—$500,000 less than was the case with Nicholson. Gifts and grants for operating revenue were $16.5 million, donations to fund balances increased to $11.5 million, but budgetary surpluses added only $2 million. The surplus vanished in Langdon's third year, replaced by a

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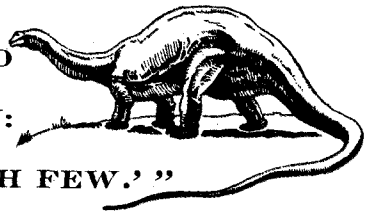
CAUTION

THE CHAIRMAN OF THE BOARD WARNS, "I HAVE A STRONG INCLINATION FOR PARSIMONY: 'DO NOT DO WITH MANY WHAT CAN BE DONE WITH FEW.' "



$440,000 deficit. Barnabas McHenry, an old-line trustee who resigned last year, would not comment directly on the new administration's fiscal management but reflects, "I'll only say that Tom Nicholson and Bob Goelet always stayed on budget."

THE SHIFT FROM A SURPLUS TO A DEFICIT came about mostly because of the increase in administrative costs. City money was not a major factor. Although 1991 saw the first drop in city funding, Langdon in his first three years got slightly more city money than Nicholson did during his last three. (The budgetary effects of the city cutbacks are being felt in a serious way for the first time in the current fiscal year.) During the first three years of Langdon's administration, the museum spent a total of $21.6 million for administration and development. That's $6.9 million more than was spent during the last three years of Nicholson's tenure. During the most recent fiscal year, Langdon spent $7.9 million for administration and development—$2.6 million more than in 1988, Nicholson's last fiscal year. In other words, administrative spending has increased about 50 percent during a period in which all other museum spending increased just 6.7 percent. To pay for this sort of increase from endowment income would require roughly an additional $50 million in endowment, because the museum, like many other institutions, can draw down only 5 percent in income from endowment funds.

Langdon and his supporters claim they've already raised $51 million in gifts and pledges toward the $60-million fund-raising goal set in 1990. Even if all that money were in the bank—which it is not—it would be only enough to cover the additional administrative costs. To a degree, the claimed $51 million is an illusory figure. It is what the museum has been promised over the next ten years or so. For example, a third of that total has been pledged by the city and state governments, but the precarious position of of those governments could make those pledges problematic. Further, a severe reversal in the stock market or other economic dislocations could have a big impact on corporations, foundations, and individuals—mostly trustees—that have pledged the other two thirds.

Such a reversal would be devastating to the museum because, in effect, the $60 million anticipated from the fund drive has already been spent. With the blessing of the trustees, Langdon spent $2.2 million in loan-issuance fees last year to float that $50-million bond issue, which will ensure a steady flow of funds for the capital-improvements program. (None of the money from the bonds covers the increased administrative costs.) The debt issue seems rather high when measured against what other institutions have done. The Metropolitan, for example, has $47 million in bonds outstanding, but its contribution stream to service them is roughly four times that of Natural History. Langdon assumes that when the first interest payments on the bonds come due in 1994, there will be enough fund-drive revenue in the bank to service the yearly debt of $2.9 million.

Langdon claims that during his tenure, the endowment has increased by 28 percent, or almost $41 million. This is technically true, but much of the increase stems from the rising stock market. It appears that Langdon—and Golden, with his arm-twisting of the board—is responsible for about $11.5 million in new money.

The museum's well-managed stock portfolio has been pumping up the endowment's size for the past decade. Nearly 60 percent of the museum's $195-million endowment (fiscal '91) is invested in the stock market; during the past ten years, this fund has averaged a 16 percent annual growth rate. Between 1987 and 1991, the size of endowment income that goes for operating expenses has grown $4.9 million, to $8.7 million. But should there be a major drop, say 25 percent, in the stock market, the museum would lose more money than the entire city-budget cutback. If such a drop were accompanied by difficulty in collecting pledges—as can happen when the stock market goes into a tailspin—the museum could then have a problem in servicing the bond issue.

Of course, at a major museum or any big institution, gains require risks. While Nicholson's management may have been more prudent, it would also have been less expansive. Would he have undertaken, as Langdon has, something like the $33-million renovation of the fossil hall? Probably not. "Nicholson didn't have five- or ten-year horizons," explains Alan Ternes, the editor of *Natural History* magazine. "Everything was done on a year-to-year basis, and there was a lack of imaginative spending. If you're going to be a great institution, I don't think you should stand still. The mandate of a museum is not to make money but to educate and do research."

SOUL: WOULD TEDDY APPROVE?

Langdon himself is undaunted by the risks. "You take on what you believe is prudent and reasonable," he argues. "The fossil and mammal halls desperately needed renovation. It entails some risks anytime you take on a major project. The stock market could drop to zero, New York could go broke, but that's not what's happened so far. I believe [our expansion] will pay for itself many times over in visibility and support, because people will know the museum is active and alive and taking itself into the next century."

Trustee Frank Larkin, chairman of the board's building-and-grounds committee, puts it another way: "You have to start by putting the money into the factory before you sell a single widget. We're convinced our product will grow. Of course it's going to cost money to staff the museum the way it should be staffed. But given the opportunity for increased revenue, these are investments, and they've got to be looked at in that way."

No one disputes that there is some heavy investing being done. The question that remains unanswered is how sound and productive these investments will be, and beyond that, whether not only the fabric but the soul of a great museum will be preserved and enhanced. Teddy Roosevelt probably never thought of the museum as a widget factory, and certainly Tom Nicholson was not into growing a "product." But they were from a different age. It is now up to George Langdon, his staff, and the museum's board of trustees to see to it that the new age at Natural History turns out as well as the old. ■

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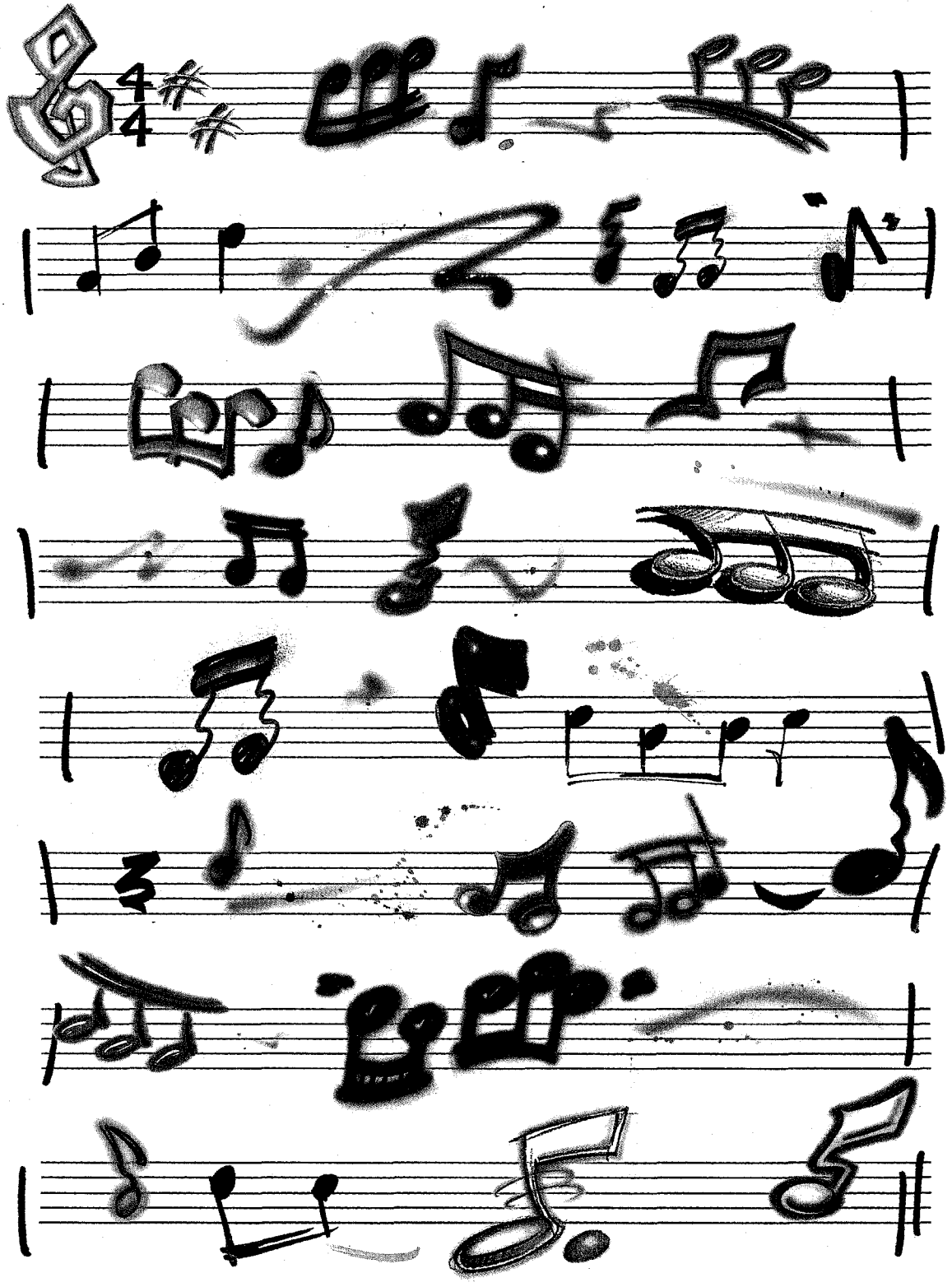

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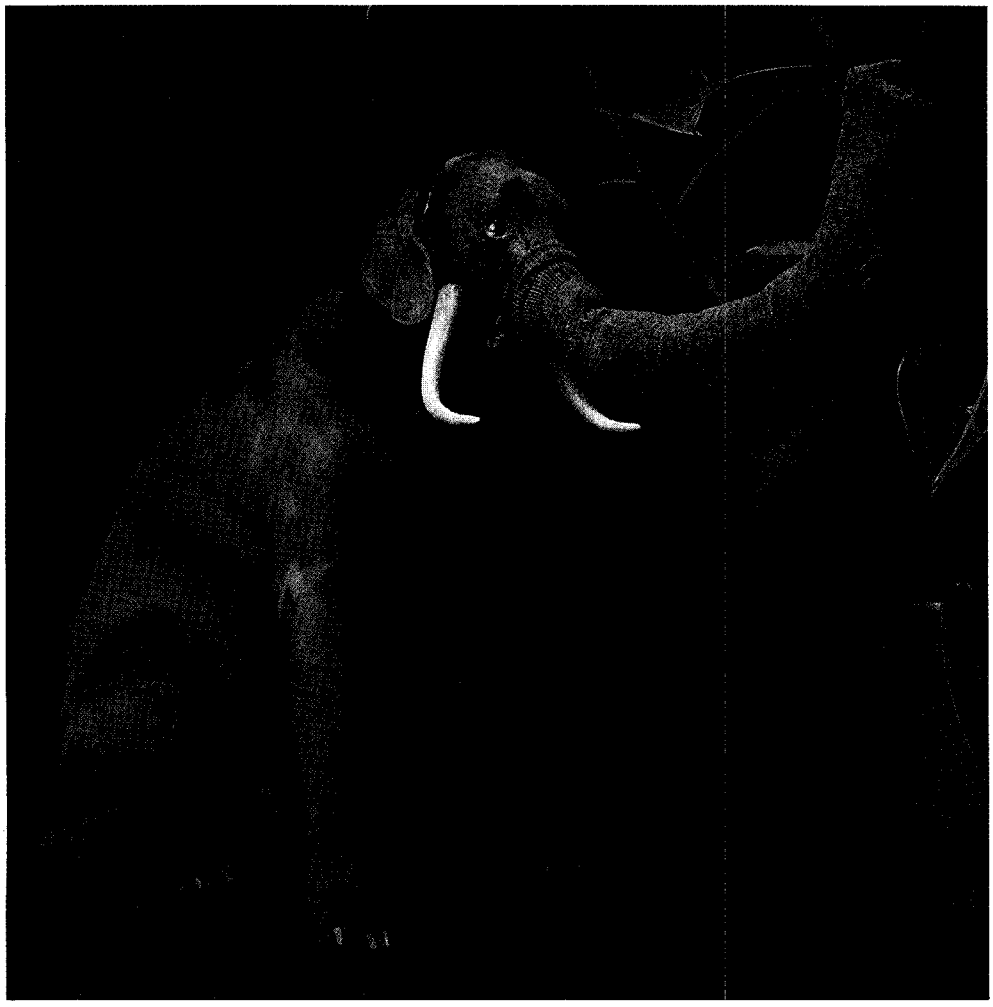
Pup Art

Elephant, 1981 (detail).



Courtesy Fraenkel Gallery, San Francisco

There's more to William Wegman than those dogs

LATE IN FEBRUARY, HOLLY SOLOMON, THE ART DEALER, gave a dinner in her 57th Street apartment after a Nicholas Africano opening. Her art-and-*objet*-filled rooms teemed with collectors, dealers, artists, and friends who quickly formed small clusters, drinking white wine and balancing plates of pasta on their laps.

William Wegman, a rumpled man with a mop of soft brown hair lightly streaked with gray, stood a little apart from the others. He would have seemed just a regular guy had it not been for the stunning brunette on his arm. An artist, of course, Wegman is best known for the 20-by-24-inch Polaroid photographs he has taken of his weimaraners Man Ray

By Michael Gross

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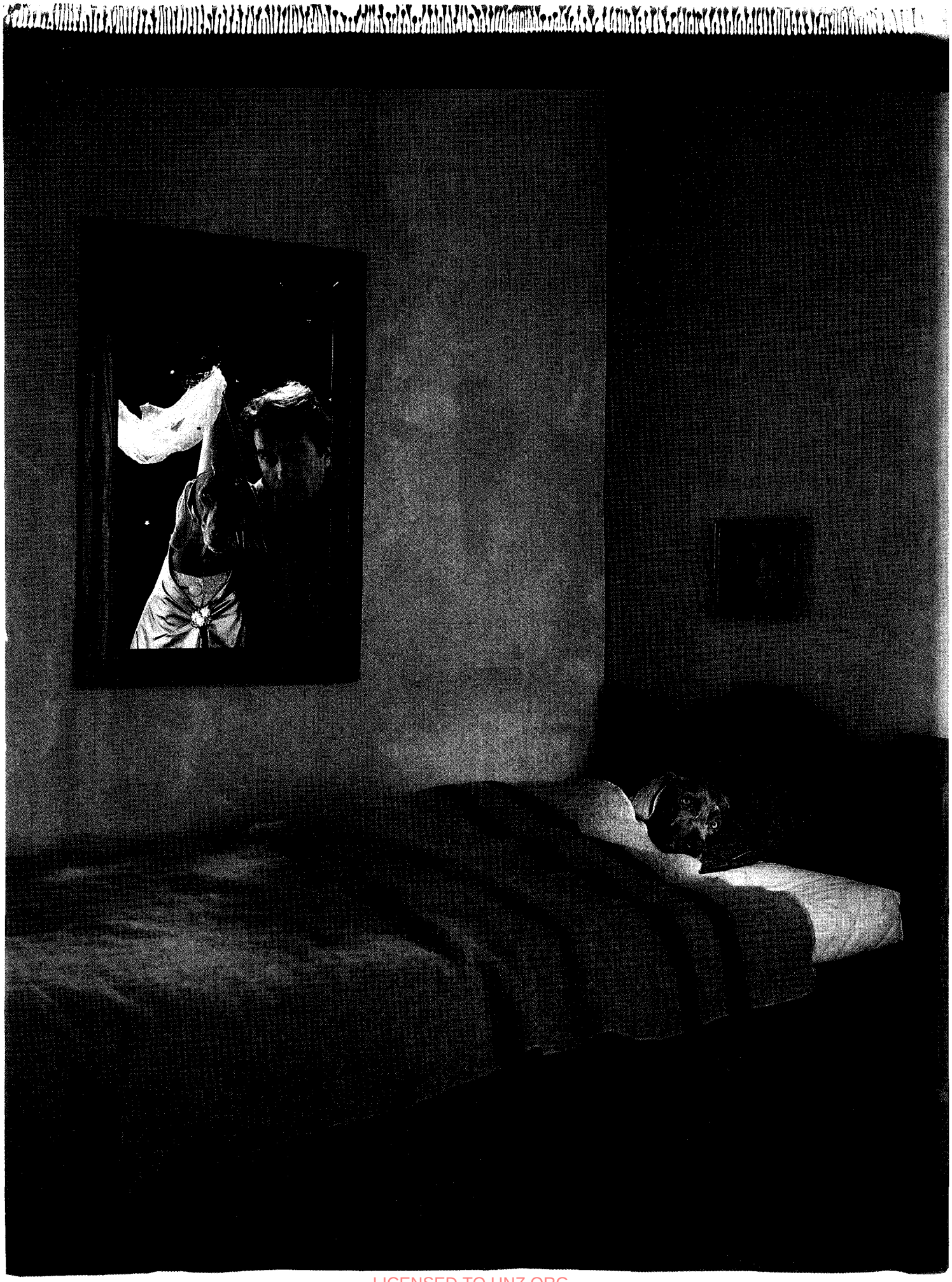

Family Portrait, 1992.

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and Fay Ray. So it was fitting that the first fan to approach him at Solomon's was a West Highland terrier.

Did the dog want an audition? A treat? A free print? She gave Wegman a come-hither look, but he would have none of it. Looking down with an affectionate scowl, he said, "Don't even think about it."

WILLIAM WEGMAN'S DOG DAYS ARE OVER. His dog photos are selling better than ever—from $6,000 apiece for the new Polaroids to $20,000 for earlier ones of Man Ray. Prices for the paintings he's been making since 1985 have hit the $100,000 mark. His time is filled with interviews and invitations. His second major retrospective of photographs, videos, drawings, and paintings (at the Whitney Museum of American Art through April 19) is drawing large, enthusiastic crowds: 60,000 since the exhibit opened in January after a tour of Europe and several American cities.

Though the popular poster and T-shirt that accompany the Whitney exhibition feature the weimaraners, the show is much broader. At 48, Wegman has survived the Vietnam-era draft, a first brush with fame, a risky dalliance with cocaine and Old Crow, and even his seemingly inescapable association with charismatic canines, to reach, in his maturity, a career peak. Already known as an artist's artist, Wegman is now positioned for wider recognition. The 27 paintings on display at the Whitney stake his claim.

They are strikingly different from the neo-expressionist canvases by Schnabel, Salle, Chia, and Clemente that revived painting in the late seventies and early eighties. Bursting with narrative, steeped in Americana, Wegman's latest canvases (added since the show opened in 1990 at the Kunstmuseum in Lucerne) more than match the power of the twenty years' worth of dog work that first caught the public eye.

Wegman seems to have a new idea every day. "At this point, New York has lots of artists in mid-career repeating themselves ad infinitum," says one of his dealers, Angela Westwater. "It is such a testimony to Bill that he's able to push himself into new work—*and* invest mediums he's used before with new energy and insight."

"He's so prolific, it's unbelievable," adds his Polaroid dealer, Peter MacGill. "His videos are on *Sesame Street,* he's shown in the best galleries in the world, he's in the collection of virtually every museum, some of the most important critics cherish his work, and so does my four-year-old. It's amazing to see his breadth of appeal without compromise."

"He's one of the great artists of the latter part of the century," concludes Holly Solomon, a Wegman supporter since 1971. "He symbolizes the range of possibility. He opened areas for everyone."

But Wegman's protean talent has also worked against him. He doesn't make money like a Salle, a Bleckner, or a Schnabel, who've been painting steadily for years. A critical consensus is building, but unfortunately, Wegman is "becoming famous during one of the worst recessions we've been in," he says. "If I'd peaked in '88, I'd be wealthy." Nonetheless, he knows his Whitney retrospective is a watershed. "I can see that, yeah," he allows nervously. "Now the problem is sorting out the options."

GREEK SET, OIL AND ACRYLIC ON CANVAS, 1987.

THE VAUDEVILLIAN'S WARNING NEVER TO follow a dog act has a certain application to Wegman. Man Ray, who died in 1982 at twelve, was a blue-gray purebred, eager to work and to please, and blessed with his breed's ability to hold point and other poses. Man Ray's collaboration with Wegman resulted in memorable photographs and videos—works that, as the artist puts it in his most distilled statement of purpose, "burn in." In the video *Milk/Floor,* for example, Wegman crawls on all fours away from the camera and disappears around a corner, spitting a line of milk as he goes. A second later, Man Ray turns the corner, licking up the milk trail until his black nose bumps the camera's lens.

Fay Ray followed Man Ray and gave birth to Wegman's latest dog, Battina (a.k.a. Batty), and seven other puppies. Documenting the Rays has in a sense been Wegman's day job since the seventies. At the same time, without the dogs, he's produced conceptual and altered (cut-up or drawn-on) photographs and line drawings—all invested with his signature drollery. The new paintings, with their paired themes of travel and history, their epic scope, and their wide-eyed wonder, mark Wegman's move away from dependence on the punch line. They are intimately connected to the old-fashioned American optimism that flourished during the Eisenhower years, when Wegman was a teenager. The paintings are sneakily heroic—much of their appeal lies in their rejection of pretense and bravado.

The art-world elite isn't entirely comfortable with the mixed message put out by this shy, wry man. "The issue of humor throws a lot of people off," says Angela Westwater. "They don't know how to integrate it into their aesthetic." *Times* critic Roberta Smith twists and turns in Wegman's grasp. For her, despite his "growing power" and "deepening meanings," Wegman remains "the art world's most amusing heavyweight lightweight—and its premier dog photographer." Says *New York*'s Kay Larson, "Wegman is an entertaining charmer who has the average person twisted around his little finger, but he's not a profound or major talent."

Wegman's dog photographs have won praise for their pathos, ironic sophistication, gawky naïveté, and telling commentaries on art, identity, metamorphosis, innocence, and sexual ambiguity. They also generate a certain uneasiness. Some wonder if Wegman abuses his dogs (he doesn't). Others downplay his work as nothing more than an arts-and-leisure-suited version of David Letterman's Stupid Pet Tricks (a perception abetted by Wegman, whose videos have appeared often on TV programs like Letterman's, *Saturday Night Live,* and *The Tonight Show*).

"I don't like to repeat myself," Wegman has said. And "I don't want to be known as a dog zombie." But he knows that the dogs are winners—not only as

Wegman's latest canvases more th

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meal tickets but also as art objects, surrogates, and muses.

WEGMAN DIVIDES HIS TIME BETWEEN A CONverted temple—the Center of the Proskurover Zion Congregation—in the East Village, 32 acres in upstate New York, and a restored lodge in the Maine mountains. His most recent real-estate find is a rented studio on Bond Street in NoHo. It looks like nothing so much as a boy's bedroom—only bigger. This is a laboratory for serious silliness, from the digital loudspeakers at one end to Fay's and Batty's huge costume closet–cum–toy chest at the other. "Far bigger than any of *our* closets," Wegman notes.

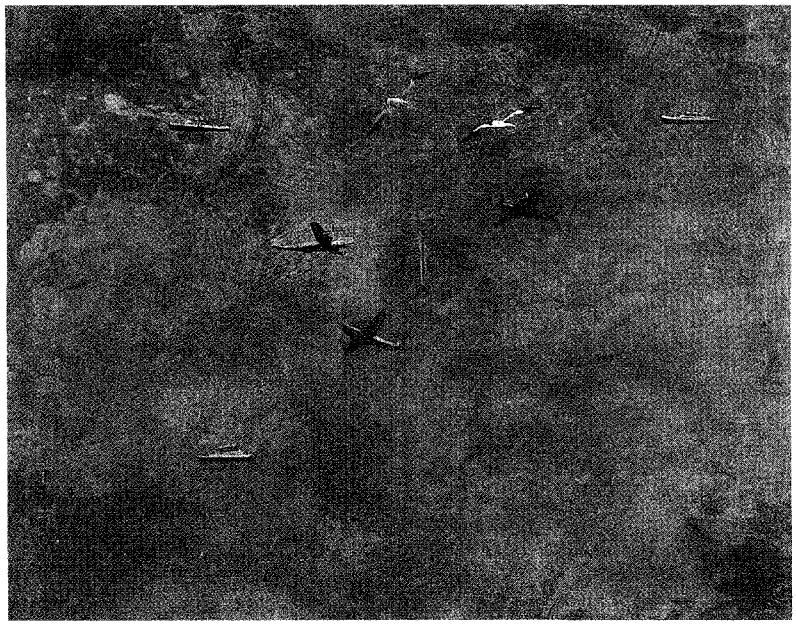
Hanging on one wall are several costumes belonging to Fay. Shelves hold the books that inspire Wegman's paintings: *The American Educators' Encyclopedia, Compton's Pictured Encyclopedia, The Book of Knowledge, Standard Treasury of Learning, A Picture Dictionary, The Golden Book Encyclopedia of Natural Science,* and an old, white-covered *World Book* set. A huge, unfinished canvas is pinned to another wall, a graduated blue-to-tan seascape populated with swimming things. Frames and boxes lean against it helter-skelter.

Today is a photography day. Wegman is working with Fay and Batty on the first in a series of children's books—*Fay's Favorite Fairy Tales*—that he's adapting and photographing. As Wegman leafs through his previous day's work, the dogs sniff the floor for the dirty tennis balls hidden among the plastic reptiles, Christmas-tree icicles, tin foil, wigs, fabric swatches, pillows, drop cloths, kitschy statues and paintings, a mandolin, four buckets, and a stuffed sheep that are strewn about.

Nearby is today's set. Cinderella's mean attic room faces a large wooden bellows camera on wheels. It is one of only five in the world that Polaroid rents out—along with two technicians who light the sets and run the camera for $1,000 a day and $30 per exposure—to commercial clients and artists like Wegman and Chuck Close.

On a typical day, Wegman says, he'll shoot about 60 frames, of which 5 will be usable. "The magic is me and the personality of the dogs," he says. The work is setting up each shot, picking props, and perfecting the set. Because with *Cinderella* he's telling a story for the first time, the set is more complex than usual, and setting up seems to take forever. As they work, Wegman explains his casting choices. "I play with the specific character of the dogs. From below, Fay looks like Joan Crawford. She looks guilty. Fay can't be Cinderella. Batty can be Cinderella. She can be Lolita. She's totally trusting and innocent. There's something eternally, everlastingly cute about her."

Finally, Wegman hoists 65-pound Fay onto a stool and easily coaxes Batty into a bed. He dresses Fay as Cinderella's fairy godmother, gently positions her head, grabs the shutter cord, and starts calling out, "Hey! Treat! Batty? Look here! Hoo! Hah! Stay, Fay! Don't fidget. Good girl. Wanna go out? Wanna go to the beach?" until they offer up just the right expressions and 12,800 watt-seconds' worth of strobe light briefly freezes their faces. Wegman's veterinarian, Dale Rubin, here on a house call, watches from the sidelines. "They love the attention," she says. "They love working. These are fun house calls."



Birds, Planes, Ships, oil and acrylic on canvas, 1989.

A bit later, Suzanne Delehanty, director of Houston's Contemporary Arts Museum, the last stop on Wegman's retrospective tour, drops by for lunch. They talk about how to hang his show and how the museum plans to publicize it with interviews, talks, and parties. "I'm told I'm good at that," Wegman says.

"Is there anybody you want invited?" Delehanty asks.

"Yeah," says Wegman. I expect him to name a collector, a De Menil or someone like that, but no. "My cousin Charlie Wegman lives there," he says. "I was close to him when I was a little boy. When I was Billy."

"Hey, Bill," a camera assistant calls out. "You want to shoot some Polaroids today?"

Wegman regards him with mock scorn and says, deadpan, "He's paid per exposure."

Picking up a stuffed animal, Wegman heads back to work. "I'm only the stylist here," he mutters. "I do what I'm told."

WILLIAM WEGMAN WAS BORN IN 1943 AND grew up in a small town in western Massachusetts. A shy boy, he started drawing and painting watercolors with his mother when he was a toddler. "There wasn't much strife that plugs into the usual artist thing," he says. But there was life-threatening illness. In 1949, Wegman contracted Rocky Mountain spotted fever; he believes his was the first case east of the Rockies. Because they were afraid the disease was highly contagious, his parents burned all his picture and comic books—"Everything that I liked," he says.

Wegman recovered completely and became "a good, normal kid," he says, a hockey and baseball player who had a mutt named Wags. But just as he doesn't exactly belong in any art category today, he didn't fit in then, either. "I sort of dabbled with groups," he says. "The car guys. The guys who played sports. The college-prep types. I was a little bit lost by the time I got to high school."

Though his early work was destroyed in the spotted-fever bonfire, Wegman kept drawing throughout high school. His senior year, he needed an A after doing poorly in Latin and algebra, so he signed up for an art course. "You have talent," his teacher said. "You should go to art school."

"She saved my life in a way," Wegman recalls, "because I would not have known what to do with myself."

Moving to Boston and the state-run Massachusetts College of Art, Wegman spent his first two years under the sway of two much older roommates, both devout Roman Catholics. "We would go to four or five churches every Sunday," says Wegman, who was raised a Protestant. "My first work had a lot of gold leaf in it. They kept me from being too normal."

By his third year, "I was Willy Wegman—as I was called—the artist. I wasn't lost anymore. I was interested in philosophy, music, literature, and art in an in-

Paintings courtesy of the Holly Solomon Gallery.

match the power of his dog work.

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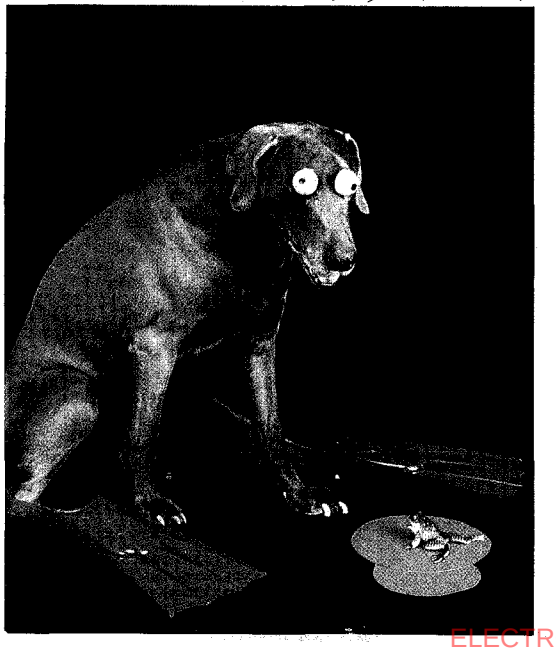
Dusted, 1982 (detail).

credibly, overbearingly serious way." He was enamored of "manifesto" art and art movements like Dada, Surrealism, and Constructivism. "Every kid that painted had a little surrealist tear coming out of an eye," he says, chortling.

To avoid the draft, Wegman enrolled in graduate school at the University of Illinois. While there, he married an undergraduate art student, and he abandoned painting in favor of spending most of his time in the electrical-engineering department. "It just seemed to make sense to align yourself with the forefront of thinking—information theory," he says. "It seemed like a cop-out to be a potter."

In 1967, Wegman and his wife moved to Wisconsin, where he had jobs teaching art at the University of Wisconsin's Wausau campus and, later, in Waukesha. He began to work with fiberglass screen and also toyed with inflatable art. While renovating a house they lived in, "I attached one of my sculptures to the heating vent," he says, "so that whenever the heat came up the whole house would fill up with this giant balloon. It would snake up the stairs."

Frog/Frog II, 1982 (detail).



By 1968, "I was trying to enter new territory," he says. "Wall art was a dirty word. It had to be mind art." So he floated rows of Styrofoam commas down the Milwaukee River, dropped radios off buildings, and conceived a concerto for car horns.

In 1969, he got a teaching job as artist in residence at Wisconsin's Madison campus. There, his work combined conceptual and performance elements. He attached a Magic Marker to a plank of Styrofoam and stuck it in a pail of acetone. As the plank melted, the marker drew a wavery line on his studio wall. He also began making photographs and videos. "The problem was the audience," he says. "I had no audience other than my students."

Beating the draft became another performance piece. Wegman spent weeks reading Borges and the Bible, then cut his hair short and smeared it with Vaseline for his physical exam. "I had a sweater with a hole in it and I kept biting my lip," he says. "I developed really low self-esteem. I actually did go crazy, I think."

His state of mind was reflected in his studio, where his work took a decidedly messy turn. He was working with mud, his own eyelashes, and dynamite fuses. It reminded him of when he was four years old and would make silly sounds and spin around in circles and tell himself no one had ever done that before. "I was making sounds and spinning again, and it did look interesting, but so what?"

"The magic is m.

Moving to California in 1970 to teach at a state college in Long Beach helped resolve Wegman's problem. "The fight was more [to learn] what you don't want to be than what you are," he says. "By the time I got to L.A., I had a handle on it."

At the urging of his wife, Wegman bought Man Ray from a breeder for $35. He picked the puppy out because it was "strange and distant," he's said. At first he wanted to name it Bauhaus. "But he didn't look like a Bauhaus," he says. "He looked like a little old gray man. Then a shaft of light like a ray blasted down on him in this ordinary little duplex house and blew away the Bauhaus." It was as if the God of Art were telling the dog, "Your name is Man Ray." Though Wegman never planned on using Man Ray in his work, the dog kept blundering into the pieces he was making and photographing then. "The light in his eye just exploded in video," Wegman says. "He was absolutely gorgeous in that medium, and he liked doing it." Thus Wegman's dog art was born.

"By this time, I hated self-indulgence," he says. "I didn't like whiny, narcissistic art." His work was objective, cool, emotionless, ironic. His intention wasn't to be funny, but "it got funny because video involves timing and surprise." When people laughed, Wegman knew they'd gotten the idea. "It was sort of subversive and surprising," he says. "They didn't know there was going to be a dog coming around the corner. I could still sneak up on people then."

This California period was paradisiacal. Wegman would fish and swim and play on the beach with his dog and his artist friends. But aside from some gallery interest in Europe and one sale of about 50 photographs to the painter Ed Ruscha for $4,400, his work still wasn't selling. After his teaching job ended, Wegman and his wife lived on food stamps and his odd jobs.

Moving to New York in late 1972, Wegman signed with Ileana Sonnabend's gallery, which paid him a monthly stipend of $500. As his renown grew, so did his income. Collectors like Holly Solomon started buying his work. Mick Jagger and Andy Warhol came to his shows. "For one little moment it was like what I'm going through now," he says. But he wasn't ready. "I just freaked out and kind of hid."

His marriage faltered, and Wegman began spending his nights at the legendary art bar Max's Kansas City. "I met everybody," he says. "I was listening to real artists. Kosuth. Sonnier. They were all there. That was so exciting. But I was also starting to be rather sad."

Wegman was an alcoholic, and in New York's pressure-cooker art world, his drinking got out of hand. "I couldn't handle the scene, but I was eerily drawn to it," he says. "I was trying to be a real artist, trying to fit in." In the process, he lost sight of himself. He and his first wife divorced in 1975, though they remain friends. Around that time, he's said, he found himself able "to purchase expensive drugs that I could not previously afford."

Combined with his drinking, the cocaine he began snorting had a pernicious effect on his work. "It drove me to isolate myself," he says. His videos—which were just beginning to get wider exposure on *Saturday Night Live*—lost their humor. "It was like an Edvard Munch painting," he says. "I'd go into my video room and come out screaming." He began locking himself in his darkroom and drawing for hours at a time.

By 1978, he was married again and living in his third New York studio, on Thames Street near the Battery. Though this new stability briefly made him happier, his drugging and drinking soon escalated again. As a result, his relationship with Sonnabend deteriorated. Then the building on Thames Street burned down.

Sonnabend chose that moment to cut off his stipend (by then $1,000 a month). "The fire was traumatic," Wegman says, "but I'm sure she saw me going over the

Photographs: top, from the Gifford Meyers Collection; bottom, courtesy of Helen Lewis Meyer.

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edge before that." Leaving his second wife in New York, Wegman moved back to California late that year, took another teaching job, and fell in with a group of rock-and-roll-oriented performance artists. "It was fun," he says, "but of course it bought right into my problem. Take coke. Get paranoid. Drink to mellow out. Fall down."

JUST WHEN WEGMAN'S LIFE WAS SPIRALING downward, the curtain went up on the second act of his career. Ever since she'd first bought some of his early photographs, Holly Solomon had stayed a friend. In 1975, Wegman had even summered with her family in Lake Placid. Now their relationship grew closer. He left Sonnabend and signed up with Solomon's gallery.

Back in New York in 1979, Wegman began showing at Solomon and, after initially resisting it, accepted Polaroid's invitation to use its new large-format camera—producing his first work in color since 1966. Man Ray, who'd moped during Wegman's hermetic phase, was delighted to go back to work. But the high life kept dragging his master down. Besides his art dealer, he also had a drug-dealer who traded him cocaine for drawings. "I couldn't function socially anymore," Wegman says. By 1980, he was trying to stop, "but I would slip now and then," he says. "I was always kind of sick—hung over or something—when I went to do the work."

That work was increasingly important to him. Man Ray was ten, and Wegman knew he was starting to lose him. "That year, I used the dog a lot," he says. But by 1981, Man Ray was on his last legs, and Wegman wasn't doing much better. "I was a demon," he says. His condition began to worry his friends. "There came a point when Bill had to make a decision," says Solomon. "He had to decide to cure himself."

Wegman entered rehab that year and emerged "liberated, healthy, spiritually awakened," he says. Six months later, Man Ray died. "I wanted to leave my life and really start over," Wegman says. His second marriage "didn't survive the trauma of my recovery."

Though Wegman was devastated by the dog's death, his career prospered. A book of Man Ray photographs had been published in 1981, and his first retrospective was mounted the next year at the Walker Art Center in Minneapolis. No longer able to photograph Man Ray, he began drawing again and taking photographs of props, drawings, and people. "It was a renaissance for me," Wegman says. "I was socially acceptable again. I started to be invited places. But everyone kept looking for the dog pictures, and they weren't getting them."

In the mid-eighties, Wegman got two more dogs, but one was stolen and the second died a week after he adopted it. "There was something spooky going on," he says. "Man Ray didn't want me to get another dog." Meanwhile, he'd been having dreams about painting, "and the only way to find out what my paintings would look like was to start painting and see if my dreams were true," he says.

Encouraged by Solomon and several artist friends, Wegman isolated himself in Maine, at a lakeside camp he'd first visited as a teenager, and began to paint. The first small paintings—done on birch bark—were colorful versions of his cartoonish drawings.

"When he got back from Maine, he called and said, 'I think I'm painting. Will you pay for canvases?' " Solomon recalls. She did, he painted more, and she showed them in her gallery. Then she encouraged him to make larger paintings. Around the same time, the Pace/MacGill Gallery arranged to show Wegman's new Polaroids. (Later, another gallery, Sperone Westwater, started to show some of his drawings and larger paintings.)

Meanwhile, Wegman had found another dog. He was lecturing in Memphis when a breeder asked if he'd take one of her weimaraner puppies. "I met Cinnamon Girl, which was her name," he says, "but I really didn't want another dog. I got on the plane, but I couldn't get her out of my mind." The next day, he called the breeder and she shipped the dog north. Wegman renamed her Fay Ray and within a year began using her as his new model.

Working with her gave him a sense of completion. "She was so vulnerable," he says. "She held the page differently than Man Ray. Somehow, working with the dog changed my heart rate and made me a better painter. With the photographs, I know what I'm doing. With painting, it's kind of unknown. Now I realize I'll never not photograph these dogs. As long as I have one that's willing to do it, I won't deny myself that pleasure. I *am* the guy with the dog, and it would be stupid to think otherwise."

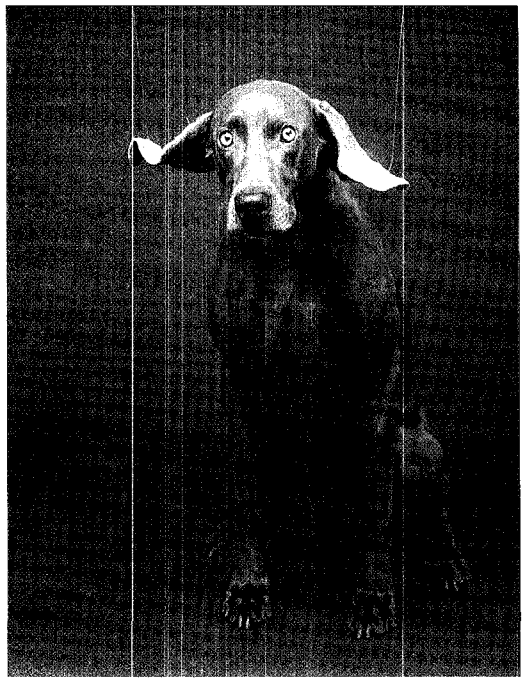
The new balance in Wegman's life was immediately visible in his work. The new Polaroids of the dogs began to sell for thousands rather than hundreds of dollars. With that money, Wegman bought a larger place in Maine in 1990, finally getting a studio where he could comfortably work on larger paintings. And after a few other relationships, he fell in love with the beautiful brunette, Christine Burgin, a Yale-educated dealer in conceptual art.

"I still can't believe she's my girlfriend sometimes," Wegman says when she comes to the *Cinderella* shoot. "I look at her . . . *Christine Burgin*." He sounds awestruck.

As our interview ends, Wegman recalls something his roommate at art school told him twenty years ago. "He said I had this personality that waves a flag to get attention, and as soon as I do, I run and hide. I don't need that anymore, because I've already got it. It's like when you build a hut in the woods. You work a lot at it, but the last thing you want to do is go and live in it. You just want to build another one."

He doesn't seem unhappy with his plight. Indeed, he seems like a happy guy, I tell him. "Oh, great," he replies sheepishly, cocking his head just like a dog. Then he allows himself a little smile. "I am," he says.

and the personality of the dogs."



BOB AND MARIONETTE, 1989 (DETAIL).

LEGS, 1990.

Photographs: top, courtesy of the Pace/MacGill Gallery.

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GHOST STORY

BY ROSS WETZSTEON

Playwright Herb Gardner's Not *Rappaport* In *Conversations With My Father*

HERB GARDNER HADN'T BEEN BACK TO his father's old bar in fifteen, twenty years. The Silver Gate it was called in the thirties and forties, two doors in from the corner of Canal and Lafayette. Sawdust on the floor, wooden booths, ceiling fans, pictures of boxers stuck in the frame of the mirror—the kind of old-fashioned bar the fashionable new pubs on the Upper East Side try to imitate. So during a lull in the filming of his play *Thieves* on the Lower East Side in 1976, Gardner decided to wander over and see what had happened to the place. When he rounded a corner, there it was—transformed into the Micro-Mini Disco Lounge. And when he walked inside, he could hardly recognize it: fluorescent lighting, Day-Glo posters, painted beams, and, twirling on a platform over the booth where he used to do his homework—stared at by rows of silent men—a topless dancer.

A couple of years later the family bar had changed again, into Diamond Lil's Turn of the Century Club. By the late eighties, it was a video store. And a few months ago, during Gardner's most recent visit, on the

***William Biff McGuire, Marilyn Sokol, Peter Gerety, and Judd Hirsch in* Conversations With My Father.**

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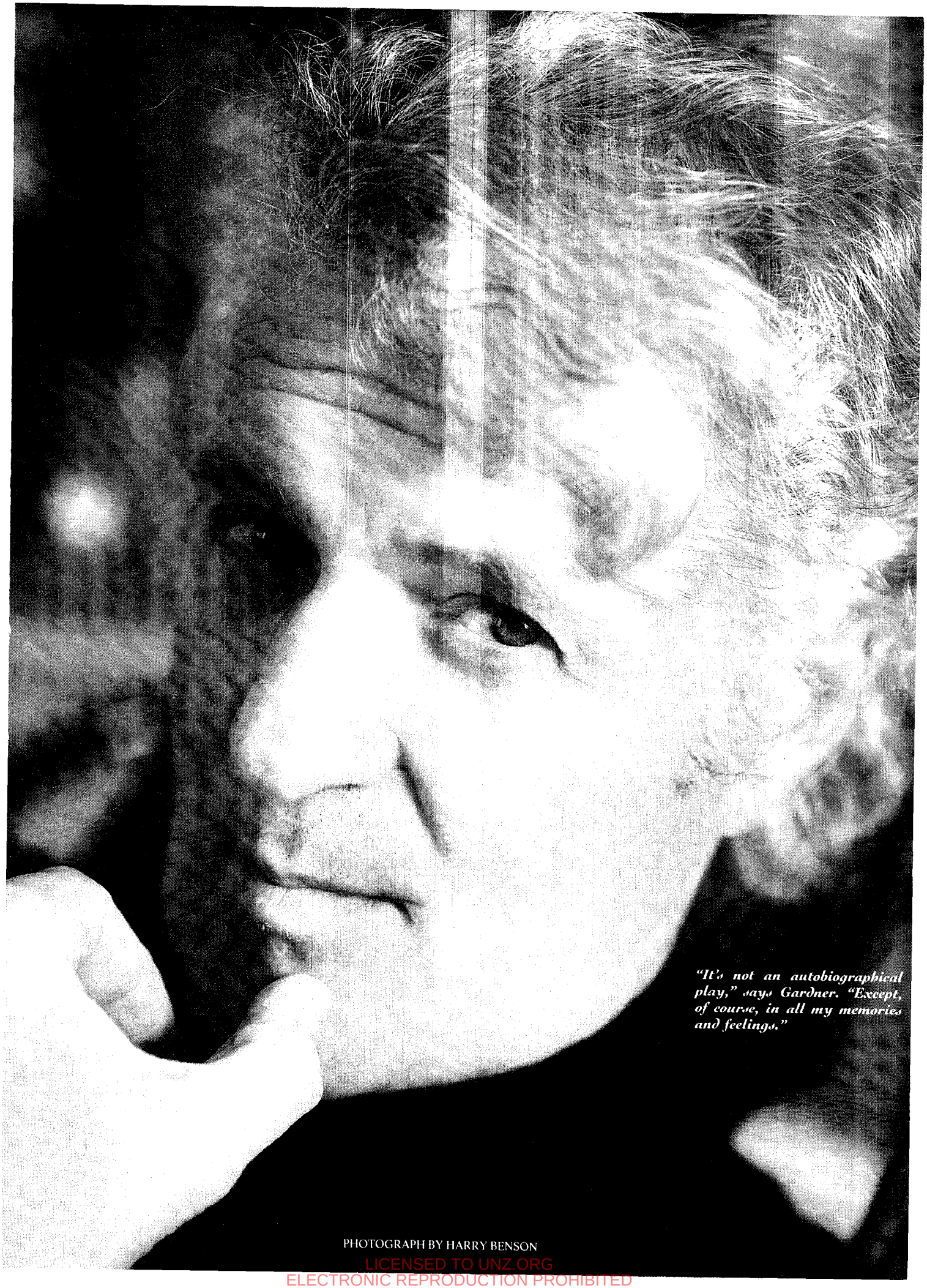

"It's not an autobiographical play," says Gardner. "Except, of course, in all my memories and feelings."

PHOTOGRAPH BY HARRY BENSON

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spot where his father once served drinks at 35 cents a shot to bookies, cops, gamblers, and occasional wiseguys, stood a branch of the Bank of East Asia. Gardner shrugs: "New York. . . . "

In *Conversations With My Father,* Gardner's first play since his Tony-winning *I'm Not Rappaport,* opening this Sunday at the Royale Theater, the Silver Gate has been transformed once more, this time into the Golden Door Tavern. "I'm visiting places I wanted to see again," Gardner says wistfully—but this time in his imagination.

The Nebbish.

"At first, I saw this as a family play set in the forties," Gardner says slowly. "We're always trying to get our pasts straight, but our conversations with our fathers never end." Though in his writing the words seem to flow in a spontaneous, exuberant rush, in person he's hesitant, almost halting, with long pauses between nearly every sentence. "We keep trying to have the right conversation," he goes on quietly. "We never do, of course. . . . We just have to keep trying. . . . "

But not all of Gardner's memories are elegiac. "Take a look at this headline"—he's holding a photocopy of the front page of *The World Telegram and Sun* dated October 15, 1965, two decks in bold letters across the top of the page reading VATICAN ABSOLVES JEWS OF CRUCIFIXION BLAME. "So I started this play thinking it was about my father and his bar," he says softly, "but there was no way I could deal with that era without confronting what it meant to be Jewish. And take a look at this"—another photocopy, this one from page twelve of the July 2, 1944, New York *Times,* a tiny headline reading 350,000 MORE JEWS BELIEVED DOOMED over an eight-sentence story about Hungarian Jews being deported to death camps in Poland. "You want to see what was on the front page of the same issue?" he asks with a rueful smile—and shows a much larger headline over a much longer story about holiday traffic.

Gardner stares out the window of his West 60th Street office, barges and boats silently sailing up and down the Hudson River 41 floors below. He's exhausted from another long day at his typewriter, a flurry of cutting and rewriting in the last hectic days before rehearsals get into full swing.

"When I started to write about this guy and his father, anti-Semitism just came along with the times," he says. "We were all proud of being Jewish, yet we all wanted to be Americans, too—me, my father, everybody in the old neighborhood—and the play grew out of that conflict. It's been on my mind for about twelve years. Sometimes ghosts haunt you, and they won't shut up until you write them down. There's a kind of *compulsion* behind this play I've never felt before."

IT'S THAT COMPULSION THAT'S LIFTED *Conversations With My Father* to an entirely different level from Gardner's previous plays. With his nearly infallible commercial instinct, Gardner has often pleased audiences more than critics. "Platitudes . . . rooted in cliché," wrote one reviewer. "A meager talent . . . gross grotesques," wrote another. And in the *Times,* Frank Rich called *I'm Not Rappaport* "didactic . . . predictable . . . treacly . . . clumsy . . . preposterously melodramatic." In plays like *A Thousand Clowns, The Goodbye People,* and *Rappaport*—with their lovable eccentrics, Coney Island whimsy, and park-bench philosophers—he's written with irrepressible zest and laugh-a-minute repartee. But his plays sometimes seemed based on theatrical effect more than dramatic conflict, portraying stereotypical oddball characters and expressing conventional assaults on conventionality, resulting in work that seemed at once ingratiating and manipulative, formulaic and sentimental. Broadway. . . .

In *Conversations With My Father,* Gardner alternates not so much between the funny and the sad as between the hilarious and the horrific. A sweeping and anguished epic with jolts of aching laughter, his new departure contains edgily dimensioned characters, provocatively unresolved themes, and deeply, directly engaged feelings. For most of all, there's that sense of compulsion—as if it were the play he *had* to write, as if it were his first play, or his last.

A quintessential "bar play," flashing backward and forward between 1936 and 1976, *Conversations With My Father* features Eddie, the Golden Door's owner and bartender (who keeps changing the name of the place in a futile effort to remain up to date), his wife, Gusta ("not exactly 100 percent in the brains department"), their sons, Joey and Charlie (the narrator, a blossoming novelist), and a coterie of colorful characters from the neighborhood (particularly Anton Zaretsky, an old star of the Yiddish theater whose specialty is a twelve-minute version of *The Dybbuk* in which he plays all the roles himself). Street fights, Talmudic shtick, protection rackets, Hebrew school, F.D.R., World War II, reminiscences of pogroms in the Old World, confrontations with anti-Semitic assaults in the new—in a series of skillfully interlocked episodes, interspersed with Yiddish music-hall songs, Gardner deals farcically, poignantly, and painfully with father-son relationships and Jewish identity.

"It's not an autobiographical play," says Gardner softly, then catches himself with a quizzical smile. "Except, of course, in all my memories and feelings."

BORN IN BROOKLYN IN 1934, Gardner remembers being aware of a "pretty perpetual" anti-Semitism from almost the first moment he left the house, but how close is Eddie to Gardner's father, Milton? "I had the same trouble having a conversation with him as the son in the play," he says thoughtfully, "but Eddie's not really a portrait of him. Many of Eddie's strengths are not unlike those of my father—especially his ability to survive, his *will* to survive—but he didn't have any of Eddie's brutality or violence." If Milton Gardner dominated his son, in fact, it was through his "bigness and strength," his overflowing humor, his sometimes overwhelming warmth and love. "Mostly it's the atmosphere and feeling he brought to his bar that's at the heart of the play," Gardner says. "The way everybody in the neighborhood stopped by. I loved that place. Even now, 21 years after my father died, not a week goes by that I don't find myself thinking I should call him."

Gardner's older brother Allen, who teaches at the University of Nevada and whose internationally acclaimed work on human-animal communication with the chimpanzee Washoe has been featured on *Nova,* agrees that "our parents weren't really like the characters in the play. They were always pushing us up, always promoting us. But you know how artists use things." On the other hand, he doesn't recall the anti-Semitism at the center of his brother's memories. "It's only recently that Herb's told me how much trouble he

AMERICAN DREAMS "We were all proud of being Jewish," says Herb Gardner, "yet we all wanted to be Americans, too—and the play grew out of that conflict."

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With playwright buddy Paddy Chayefsky.

had back in those days. The fights in school, the gangs on the street. Still, this seems to me the most *real* of all his plays."

"Caught up in the spell of Rodin," as he says, Gardner originally hoped to become a sculptor, was in the first graduating class of the High School of Performing Arts, and studied for a year at Carnegie Tech in Pittsburgh. "It was the most peaceful time of my life," he says. "And sculpture is still the only thing I feel confident I'm good at. Someday I may yet end up doing a guy on horseback with a sword in his hand."

But Gardner had already come down with a case of theater fever while working at coat-check stands—maroon jacket and epaulets and all—in numerous Broadway houses all through high school. *Paint Your Wagon, Saint Joan, Don Juan in Hell;* he saw them hundreds of times. And during intermissions, he and the other guys—including a roly-poly classmate named Dom DeLuise—sold orange drink in the mezzanine. "We'd hawk it in the style of the play," he remembers. "For *Camino Real,* we'd say, 'Fulfill your strange desires!' For *Stalag 17,* it was 'Ammo! Ammo!' "

But it was during Somerset Maugham's *The Constant Wife,* starring Katharine Cornell and Brian Aherne, that Gardner got his first sense of the exhilarating power of holding several hundred spectators rapt. "One performance I got a nosebleed," he says, "and a huge drop of blood fell on the cash I was passing back to one of the patrons. The curtain goes up on the second act; there's this crucial scene right at the beginning when the wife discovers this all-important letter. The scene's played in total silence, and suddenly there's this loud whisper from the mezzanine—*'Martha, there's blood on my money!'* Well, the entire audience hears it, and the tension onstage is completely shattered. The effect of one whispered phrase! I'll never forget it! So I guess you could say from that moment on I had my blood in the theater."

LACKING THE CONFIDENCE TO THINK of himself as a writer—even at the age of 57, he still wakes up every morning "completely surprised that I actually do this for a living"—Gardner returned from Carnegie to New York in the early fifties to fulfill his Rodinesque aspirations. "I worked for a while making toys—bunnies and rabbits and things like that, a far cry from Rodin—then got a job for an animation company as what they called an in-betweener. The main illustrator would draw a hand, say, and a bottle of beer, and I'd draw all the frames in between, showing the hand moving to pick up the bottle. But my major art form was unemployment insurance." Growing increasingly bored while working on Nativity scenes for the Bliss Display Company in Long Island City, Gardner began sculpting cross-eyed wise men, one of which made it all the way to a church in Canada before his particular talent was discovered and he was promptly fired.

Fired from several other jobs as well, Gardner decided to try his hand at cartooning and one day turned out a hairy little figure he called a Nebbish. "It means 'lost soul' in Yiddish," he says. "A kind of spectacular nobody." With its proudly self-deprecatory captions—NEXT WEEK WE'VE GOT TO GET ORGANIZED; I'M SO SMART I MAKE MYSELF SICK, I LOVE YOU, TOO, NOW SHUT UP AND SIT DOWN—the Nebbish became one of the fabulous fads of the fifties.

Suddenly famous at the age of 21, Gardner felt more overwhelmed than pleased, and after he'd drawn a highly successful weekly strip for a few years, "something died in me," he says. "I was only 24 or 25, but I felt very old. It seemed that I was doing the same thing day after day, and I found myself wondering, Is this all I'm asking of myself? So one morning I just stopped."

Maybe he should see a shrink—that's what his friends advised. But Gardner knew his problem was deeper than that—he wanted to write for the theater. So he took his money from the Nebbish cartoons ("my own private Guggenheim") and, having quit his job, sat down to write a play about a man who quits his job.

"*A Thousand Clowns* took me about a year and a half," he says. With Jason Robards in the lead, it became the smash of the 1962 season. The story of a man who promptly stops writing for a children's TV show called *Chuckles the Chipmunk* when a bartender asks him if he wants an onion in his martini and he answers, "Gosh 'n' gollies, you betcha," *A Thousand Clowns* "is about as autobiographical as you can get," Gardner says. "Like me, Murray asked himself one day, 'Am I going to end up doing this for the rest of my life?' "

GARDNER HAD FINALLY FOUND WHAT he wanted to end up doing for the rest of *his* life, and nearly every workday morning since, he's arrived at his office at nine o'clock sharp. He may not get any writing done—he *rarely* gets any writing done—but at least, he says, "it allows me to do my imitation of a professional." For several years, he rented space over the Carnegie Deli, right next to the offices of his two closest friends, Bob Fosse and Paddy Chayefsky (both now dead), and "the three of us would meet in the hall about nine-thirty to discuss how well our work wasn't going. But Paddy taught me that you've gotta open the store every day and hope that the writer shows up."

A notoriously slow worker, Gardner's finished only five full-length plays and four screenplays (all adaptations of his

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Gardner's assaults on conventionality include* A Thousand Clowns, *1962 (top),* I'm Not Rappaport, *1986 (right), and* The Goodbye People, *1984.

work) in more than three decades, but his dedication has never wavered. Turning down countless offers from movie studios and TV networks, he's a writer with a Midas touch who's steadfastly refused to become rich.

Gardner was working on a movie script in a fourth-floor office in the Gulf & Western building in the early eighties, in fact, when he happened to glance out the window one day and saw two old men—one white, one black—sitting at opposite ends of a Central Park bench, looking straight ahead but between long periods of silence suddenly yelling at each other.

"They'd keep repeating this pattern over and over," he says. "Silence, then yelling. Silence, then yelling. There they were the next day, and the day after that, and the day after that, doing the same thing, pretending they hardly noticed one another. They were obviously friends—they'd never sit with anyone else, and they were getting a big kick out of all that hollering—and I found myself wondering what they were arguing about." So one day he wandered down to the park to eavesdrop on their vituperative exchanges, but for the first time they weren't there. He never saw them again.

For several weeks, Gardner found the two old men nagging at his imagination—what was their relationship like? What were they yelling about? What had happened to them? Finally, he realized that the only way he could answer his questions was to put them in a play. He never returned to the movie project, but *I'm Not Rappaport,* the fourth in his series of sunny, bittersweet, and wistfully daffy plays, ran for 33 months, and won the 1986 Tony for Best Play.

"This is ample evidence that there is life after Frank Rich," Gardner told the nationwide TV audience, holding his Tony aloft. "I didn't plan to say that," he recalls. "The words just came out. I was a witness to that remark like everyone else."

Ironically, the very success of *Rappaport* played a role in the genesis of the much deeper, darker *Conversations.* To Gardner's astonishment, several European producers of *Rappaport* suggested that he not put so much emphasis on *Rappaport's* being . . . you know . . . Jewish.

"The return of anti-Semitism is part of what compelled me to write *Conversations,*" Gardner says in a troubled tone. "Those battles over *Rappaport,* seeing so many swastikas the last time I was in Europe—it's all coming round again. . . . I started feeling the old terrors once more. Because once you've experienced anti-Semitism, it's the fear that comes first, and only then the anger."

As Gusta says in *Conversations,* "Nothing to fear but fear itself—what, that's not *enough?*" Joey on street gangs: They "grabbed a kid comin' outta Beth-El Saturday, ripped off his shirt, and painted JEW on his chest, like maybe he *forgot.*" And Eddie: "Basically, they want to kill you; this is true maybe thirty-, thirty-five hundred years now and is not likely to change next Tuesday."

"IS EDDIE THE ROLE OF a lifetime?" asks Judd Hirsch, who stars in *Conversations,* as he did in *Rappaport.* "It sure is, but then this is a *play* of a lifetime. I gotta tell you, though, this is the only play I ever read and said to myself, 'I don't know if I wanna do this part every night.' "

It's not the range that concerned Hirsch—moving from tenderness to vehemence, from rage to joy, from bewilderment to arrogance as rapidly as if lit by a strobe, and also aging over 30 years during the course of the evening. It's clearly not the verbal flair—"Those people who think of Herb as just a jokester are going to be surprised by the way he uses language in this play," says Hirsch. "Eddie's one of those guys who learned his English from Walter Winchell and tough-guy movies." It's not even the need to get into fighting trim to play an ex-boxer—"It's such a physically arduous role I've had to lose a lot of weight and put in my hours sparring in the gym.

"I was able to play Rappaport flat out in front of the audience," Hirsch goes on. "But with Eddie, there has to be a distance between the character and the performance. I can't just bust out and show what's inside—he's too complex for that, too confused. He thinks he's succeeding in Americanizing himself, so at the end he never really understands why he didn't make it. 'Why not me? What happened?' He never catches on."

Unable to contain his enthusiasm, Hirsch suddenly stands up in the middle of the restaurant, jabs, jabs, jabs with his left hand, crouches in defense, lets loose

Photographs: top, bottom left, Photofest; bottom right, Martha Swope.

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with a right uppercut, and just as suddenly sits down again. "Herb wants me to see Eddie as more dangerous than Eddie thinks he is. He's hit his kids, believe me, he's hit 'em. But the key to the play to me is that even though he keeps changing the name of the bar, even though he changes his *own* name—well, no matter how much you try to change or hide or alter yourself, you can't help being what you started out as. Is Eddie redeemable? Sure he is. But *not* if I'm redeemable in the part—that's what's so tough."

The bell rings for the final round, and Hirsch looks ready to take on anything. "I don't think Herb knew how much he was getting into when he started writing this play. But believe me, we're sure as hell going for broke in *this* one."

Director Daniel Sullivan—who, like Hirsch, has talked at length with Gardner about his relationship with his own father and feels that anyone with an immigrant background will relate to the play—says that casting Hirsch as Eddie was virtually automatic. But he feared that finding the right actor for Zaretsky, the Yiddish-theater star, would be virtually impossible. Jose Ferrer was finally signed for the role last fall, but he died in January, and producer James Walsh enlisted Second City alumnus and cult-movie favorite Richard Libertini. But after several early previews, Libertini came down with a bad case of "artistic differences," and David Margulies was rushed into the part. Sullivan and Gardner feel that in the veteran character actor they've at last found the blend of sly irony and self-deprecating elegance that makes the venerable Zaretsky such a crucial counterweight to Eddie, the raucous and vulgar boxer/bartender.

Balance of tone—Sullivan sees that as his major challenge. "Eddie goes from light to dark in such rapid strokes," he says. "The elements of horror and humor come side by side, in a fraction of a second. My job is to make those transitions emotionally valid. But most of all, what draws me to Herb's work is his largeness of heart."

"Largeness of heart"—it's what all Gardner's friends talk about most, after mentioning offhandedly, as if of course everyone knows *that,* how witty he can be. Says Jules Feiffer, a close friend since they both broke into cartooning in the fifties, "You can never figure out what Herb's next sentence is going to be, the way he stammers things out, but it's always unexpected, usually funny, and often brilliant. Mostly, though, he's a wonderfully warm and supportive man, a legitimate nice guy."

Charles Grodin, who produced and directed *Thieves,* stresses Gardner's role as a "total, true, and uncompromising artist" and can talk for hours about his "devoted legion of friends." Says Walsh, "Herb is the funniest person I've ever known, the way things just come out of his mouth as if he stayed up all night writing them. But mostly he's such a sweet man, a man with an unbelievably strong moral center."

OPENING NIGHT IS COMING CLOSER, and Gardner's exhausted from another full day of last-minute work on the script. Just as his conversation alternates between long periods of befogged fumbling and sudden bursts of witty articulation, so his office has a kind of orderliness that occasionally peeps through the clutter.

But there's one thing he always keeps nearby when he's writing. He picks it up carefully, a frayed, framed document dated July 19, 1899—his grandfather's citizenship papers. Gardner is living a lot in the long ago these days, "back when Hungarian and Russian immigrants like my grandparents. . . . Their problem sometimes. . . . Well, like I say in the play, sometimes in trying too hard to become American you can end up becoming nothing. . . . "

Gardner continues his reverie, but now with a wry smile. "I grew up with people who lived at the top of their voices. There was a lot of laughter, but a lot of that humor came out of pain. In writing this play, I sometimes feel like a war correspondent reporting my own personal battles. Playwriting. . . . " He shudders. "It's the Las Vegas of art forms—just think of the odds! If I thought playwriting was my profession, I'd be paralyzed. Someday I'm going to get a real job.

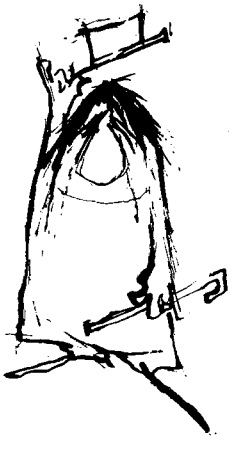
"I once wrote that a playwright's days are spent making up things that no one said to be spoken by people who do not exist for an audience that may not come. But a funny thing—you begin by being afraid that no one will put on your plays, then you become afraid that someone *will.*"

Yet Gardner also once wrote, "There is no ceiling on the night, and no floor either; there is a chance each time the curtain goes up of glory and disaster." "My ambition," he says, "consists entirely of being able to do it well enough that they let me do it again."

Gardner is getting ready to close up for the day, stroll back to his apartment in the East Seventies. First married "at about the age of eleven" and briefly involved with Marlo Thomas in the early seventies, he's found an anchor at last, say his friends, with his second wife, Barbara Sproul, chairman of the religion department at Hunter College, and their two young children. "I'm perfecting my imitation of an adult"—that's how he puts it.

How does Gardner plan to relax after the long, exhausting trek to Broadway? "The only thing I like better than writing," he says with a laugh, "is not writing." But in his personal life he has only one of the indulgences of fame—"a seven-foot yacht" up in Martha's Vineyard, where every morning all summer he rows for hours at a time. "Otherwise, I'm sports-dead. The theater covers my need for competitive sports." He passes the rest of his free time "just playing with the kids," painting and drawing, and accompanying his wife to Eastern Europe on her frequent trips for Amnesty International. "I suppose some people think of a playwright's life as glamorous," he says, "but then I'm still not a playwright."

If a lot of humor comes out of pain, would Gardner agree that *Conversations With My Father* comes out of a deeper part of himself than any of his other plays? "I hope so . . . I truly hope so. . . . But I don't really know. Playwriting is such an intuitive process. . . . " He takes one last look around his office before locking up. "When I come back here tomorrow morning, there'll be such a glorious lack of information. The important thing for a writer is to get to your desk before *you* do.



"I hate talking *about* my plays," Gardner goes on. "But I'm very open about myself *in* my plays. That's why I'd rather write them than explain them." He closes and locks the door, leaving his work behind for at least a few hours.

The last words of *Conversations With My Father* are Charlie's, speaking to his own son: "Let me explain. . . . " *Conversations With My Father* is the only explanation Herb Gardner can give, the only explanation that's necessary. ■

HIGHER LEVEL **"I don't think Herb knew how much he was getting into when he started writing this play," says Judd Hirsch. "But we're sure as hell going for broke."**

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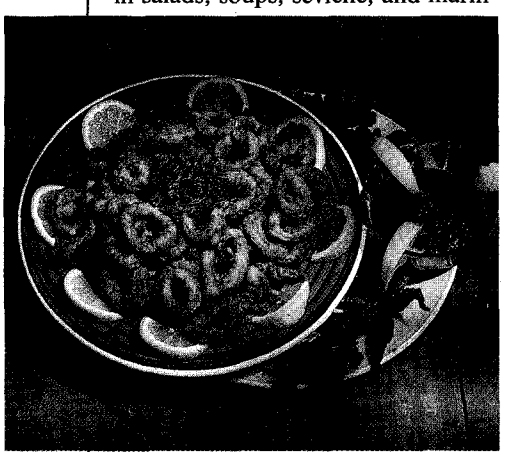
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Squid Row

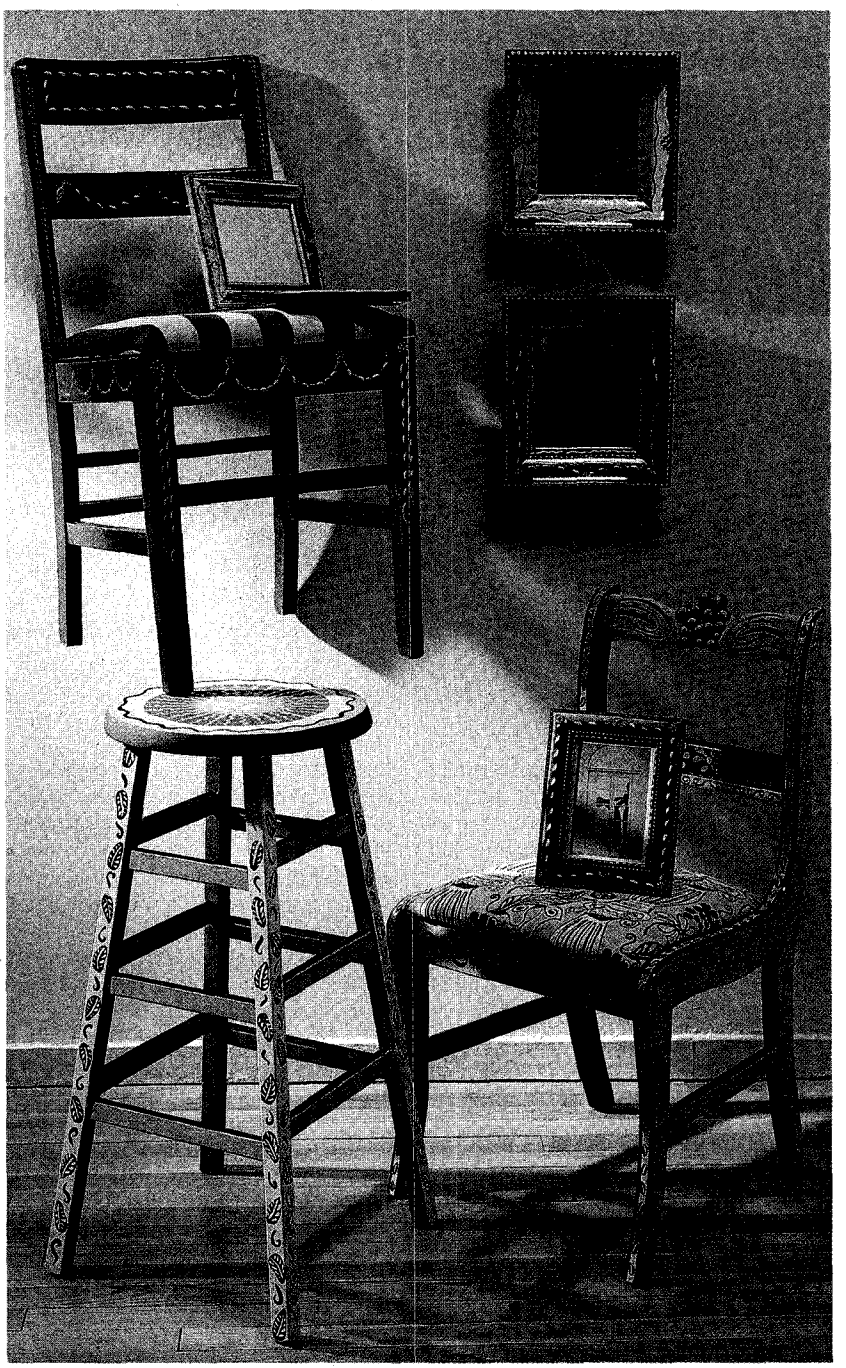
Everyone clamors for calamari. In restaurants, it's eaten fried as an appetizer or as a shared plate with dinner. Notice how folks gobble up those crispy golden rings and that tangle of tentacles. This dish tastes best served straight from the pan to the plate—any pause wilts the works. Now you, too, can prepare fried calamari swiftly and easily at home. Just pick up Grippa Brand's one-pound package of frozen, cleaned, unbreaded rings (about $4.99; two-and-a-half-pound package of tentacles and tubes, about $7.99). These tender critters are also delicious sautéed and in salads, soups, seviche, and marin-



ara sauce. The squid tube's simply super when filled with your own mix of bread, herbs, and garlic. So fill the freezer, mates.—**Barbara Costikyan**

BALDUCCI'S/*424 Sixth Avenue, at 9th Street/673-2600*

SEA BREEZE FISH MARKET/*541 Ninth Avenue, at 40th Street/ 563-7537*



Chair to Be Different

Sally Bennett is into tradition—but only in a quirky way. A graduate of the Maryland Institute College of Art, Bennett found herself painting chairs, not canvases, after she arrived in New York. But what began as a lark—decorating the furniture she found on the street—soon turned into a passion for the decorative arts and a successful business. Bennett hand-paints antique-style chairs and stools—and conventional wood frames—but treats them with wit and with the same attention to color, design, and detail as she once did her canvases. The result? A seductive take on the classics (mirrors, $120; frames, $130; stools, $160; chairs, $375 to $400).

CHAIRS AND STOOLS/*Sally Bennett Design Studio/By appointment/750-3995*

FRAMES/*The Whitney Museum's The Store Next Door/943 Madison Avenue, near 75th Street/606-0200*

MIRRORS/*Sura Kayla/484 Broome Street/941-8757*

Photographs: left, Les Jörgensen; right, Tom McWilliam.

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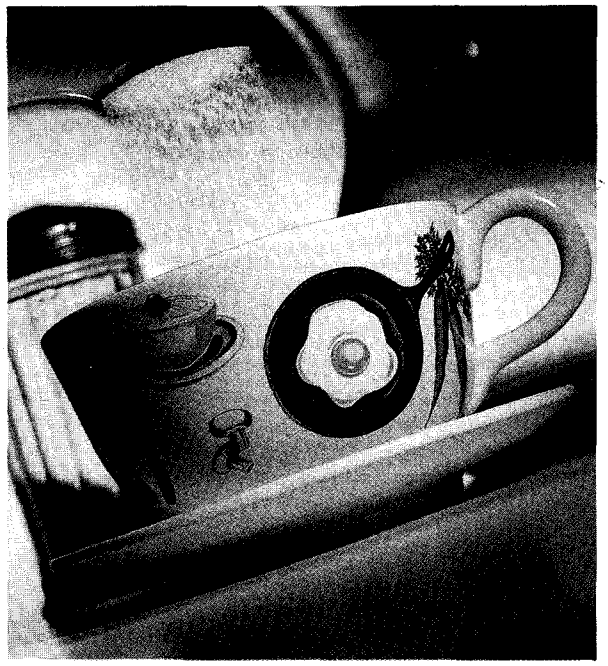
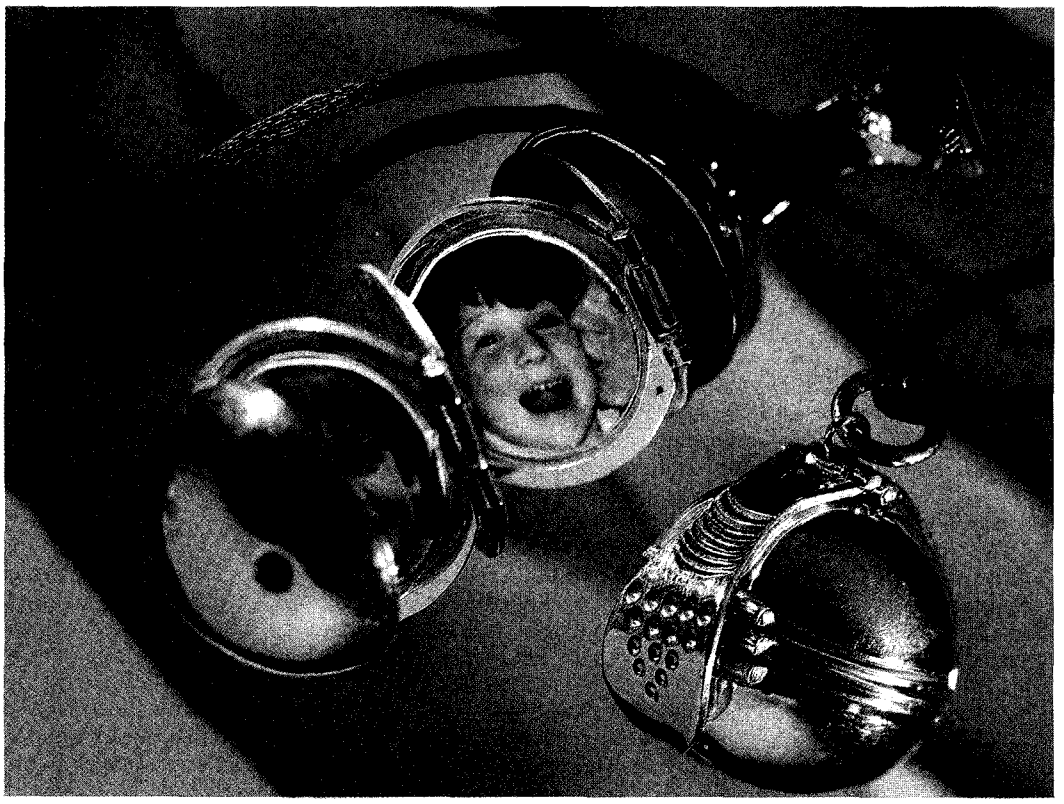
The Diner Things in Life

What could be a sunnier wake-up than sipping breakfast coffee from these deliciously silly café au lait cups? The graphics are an adaptation of a fifties wallpaper print, and, not surprisingly, these ceramic cups and saucers are called "Short Order" ($25).
OREN'S DAILY ROAST/*434 Third Avenue, near 30th Street/779-1241; 1144 Lexington Avenue, near 79th Street/472-6830; and 1574 First Avenue, near 81st Street/737-2690*



Lolly Good

These ragamuffin lollipops are some of the cutest around, so isn't it nice that they're so yummy as well? That's because Burberrys—that famous raincoat-maker—is now a successful candy-maker. Of course, they're made in England, and there are two milk-chocolate and two white-chocolate rag dolls in each sweet pack ($12).
BURBERRYS/*9 East 57th Street/371-5010*



Scenes From a Ball

New love. New spouse. New baby. New grandchild. Okay, we know that each of these novel occasions produces scores of photographs—the problem is how best to show them off to the world. One solution is a locket. An even better solution is one of these nifty sterling-silver balls. Open, it's a mini-gallery of six half-inch photos. Closed, the hinged frames fold back into a one-inch sphere ($40, including the silk cord).
ART ASIA/*1086 Madison Avenue, near 82nd Street/249-7250*

Photographs: top left, Michael Mazzeo; top right, Tony Cenicola; bottom, John Parnell.

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Movies/David Denby

FOGGED IN

"... *Shadows and Fog* is all very pleasant but trivial. Woody Allen has no taste for the visceral and the macabre, even as a joke..."

ALLEN'S ALL-STARS: *Lily Tomlin, Jodie Foster, and John Cusack.*

MURK AND MIST AND SHINY, WET COBBLESTONES; a labyrinthine Central European city whose vile corners reflect the windings of the unconscious; a silent, stalking murderer who may also be the most powerful legal authority in the city; whores, students, and circus performers.... **Shadows and Fog,** the new Woody Allen film, could be described as nostalgia for an art form that matters. The movie, shot entirely in black-and-white, is a comic gloss on the heroic period of modernism—the haunted yet glorious twenties, the period of Kafka, the German Expressionist cinema, and the Brecht-Weill musicals. As a sort of joshing museum trip for the knowing, a modernist fun house, *Shadows and Fog* is entertaining enough. But is it an experience of art in its own right? It isn't, and given its nature, it can't be.

In some sort of Baroque city of the mind, a little man (literally: The character's name is Kleinman), a jittery, obsequious clerk, is awakened from his sleep one night. Kleinman (Woody Allen) is dreaming of a murderer who strangles people in alleys. We know this killer: His tall shadow preceding him like a spreading stain, he's the inexorable, hollow-eyed creep of German Expressionist movies (and their thirties-Hollywood descendants). Kleinman is a member of a vigilante group attempting to protect the city against the killer. The vigilantes—large, bullying men in dark clothes—tell him he must play his part in "the plan," a plan never explained; they place him on the streets, where he remains, all through the night, nervously bouncing wisecracks off the cobblestones as he dodges the killer and about a dozen other forces out to get him. People ask him if he believes in God. "I can't make the leap of faith to believe in God's existence," he says. "I hardly believe in my *own* existence."

That crack is pure, watered-down Kafka. As for the style of the movie, *The Cabinet of Dr. Caligari* is an obvious source; the great E. A. Dupont film *Variety,* with its circus setting and scenes of sexual torment, is possibly another. There's a circus here, too, with a sword swallower named Irmy (Mia Farrow), who runs away from her unfaithful boyfriend, a clown (John Malkovich), and stops for rest at a rather cheery brothel. For a great deal of money, she goes to bed with a morose student (John Cusack)—much talk follows of their momentous work in the hay. The student and the clown boyfriend later run into each other in a bar; the murderer and Kleinman and Irmy all wind up at the circus at the end—everyone is connected to everyone else in the nightmare imaginary city. Meanwhile, Jews are being arrested in the city: The murderer, who is some sort of high magistrate, is creating an atmosphere of terror by killing people and then supplying Jewish scapegoats for the crimes. So the movie looks forward from the twenties to the Fascist period.

By now you are probably wondering, What *is* this? *Shadows and Fog* was shot on soundstages at the Kaufman Astoria Studios in Queens, and the sets are meant to look like sets; the fog is thick, the shadows deep, the sky unconvincing. The "look" is slightly overdone. Yet *Shadows and Fog* is neither satire nor parody. It's an *hommage* of a peculiarly contemporary sort, a mass of sophisticated clichés kidded by awareness. (The name for this, in art-world jargon, is "postmodernist pastiche.") Woody Allen is serious only about imitation; the rest of the film draws away from seriousness. Despite many random cruelties, the resolution of *Shadows and Fog* is benevolent. Though the movie is about murder and fear, the thrills are muted, aestheticized. Essentially, *Shadows and Fog* is a movie about movies and art. It's a gesture—Allen's shy, adoring nuzzling up to the flank of greatness. Woody the classicist, the recorder of the best in jazz, films, literature! The music from *The Three Penny Opera* jangles sardonically on the soundtrack, and the film ends with an effusive Bergmanesque tribute to illusion. *Shadows and Fog* is indeed illusion, a likeness of a movie, all reference and no authentic being.

Fortunately, Woody is generous to himself. For the first time, he places his little-man persona in its "classical" setting—the paranoid, dream-haunted, Kafkaesque, Central European twenties—and fully fleshes it out. Kleinman is timid yet entirely rational. He seeks *reasons.* That's what makes his fears so great: The last sane man cannot join the carnival of violence and charlatanry. The uneven light brings out the crevices of Woody Allen's face, the anguish of his gaping mouth. His shoulders are tensed up, his eyebrows flipping skyward like the rising ends of a drawbridge. He's in vertical shock.

Woody's performance is the only element in the movie that goes beyond gesture. The rest is all very *pleasant* but trivial. Donald Pleasence works up a head of steam as some sort of mad scientist ex-

Photograph by Brian Hamill/Orion.

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perimenting with body parts, but Woody has no taste for the visceral and the macabre, even as a joke, and he steps back from it. He has no taste for eroticism, either; he's too shy and respectful to do anything with the allegedly epochal Cusack/Farrow meeting except boast about it. The movie lacks the concentrated sardonicism of the Brecht/Weill works or the voluptuous fears of the German silent movies or the Berg operas. *Shadows and Fog* doesn't bite. It's bland, and the mention of the disappearing Jews seems like a serious error. Why bring up ultimate catastrophe if you aren't going to do more with it than use it as atmosphere?

My Cousin Vinny IS GOOD ENOUGH, BUT just barely. For a long time, we're in the kind of comedy (written by Dale Launer) that depends on misunderstandings—the exasperating kind of muddle in which a single straight sentence would blow the whole plot away. By mistake, two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny is a Brooklyn ambulance chaser who passed the bar on his sixth attempt; he has never tried a case before, but he's a tough little mother with a ten-pound chip on his shoulder. He's also more ignorant of courtroom procedure than an eight-year-old who's watched a couple of TV shows.

Vinny keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. It's the reliable Hollywood formula of recent years—the fish out of water, the clash of cultural stereotypes. (In this case, street-smart New York hustler against lazy-corrupt southern meanies. The movie is all in favor of the big-city guy. How many people go to movies in rural Alabama?) For a while, Joe Pesci looks like a fish out of water. He appears depressed and unengaged. Once we get into the trial, however, Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life.

Jonathan Lynn, the Brit comedy director (*Nuns on the Run*), obviously loves actors: He gets a shrewd performance from Lane Smith as a smooth country prosecutor and a hilarious bit from Austin Pendleton as a failed lawyer too nervous to ask a proper question. The trial itself isn't much (Launer could have made the case a lot more interesting), but the actors carry us through. The best thing in the movie: theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. She keeps the movie afloat while Pesci is flopping on dry land. ■

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Art/Kay Larson

SMALL WONDERS

". . .Cemin has the omnivorous appetites of postmodern sculpture; Lipski is on the other side of the watershed: pre-postmodern. . ."

MOST OBJECTS IN LIFE COME WITH MEANINGS already in place: If you see a scissors, you don't have to ask what it's for. Recent sculpture has aimed at the opposite: to empty out the ordinary, to rid it of explanations and make it seem strange again. Here are four tactics, all moderately successful, for reconstituting the miraculous.

The Brazilian-born **Saint Clair Cemin** has been sending his work to shows here and abroad for more than a decade. At Robert Miller Gallery now, he's increasingly at the center of local attention. Cemin imports from Brazil (and Paris, where he studied) a pomaded sculptural elegance entwined in magic realism and fantasy. It's a smooth formula: *Griffin* appears quite slick, until you start asking questions. Why the lapis lazuli basin under its chin? Why only three legs, and why are they attached to wrought-iron wheels? Why a tail that is part handle, part walking cane? The form of the original mythical creature was borrowed from the iconography of the medieval mind, but this *Griffin* doesn't compute that way. It's more like a tricycle for Stephen King. Welcome to the omnivorous appetites of postmodern sculpture.

Cemin isn't troubled by the little hobgoblins of consistency. He settles on no particular medium, style, or attitude. In this show is a twelve-foot *Toy*—like a set of stacked-up chess pawns out of Brancusi—painted in Mack Truck colors. A bear-shaped caryatid is carved from sepulchral white marble. A brass, copper, and silver plate, obviously indebted to Islamic metalware, is emblazoned with wings. *Mirror* is a wrought-iron frame stretched with painted goatskin and rawhide, vaguely North American Indian/Boy Scout.

Several years ago, confronted with a bunch of Cemin's dissimilar objects, I thought there must be some connecting link. Now I recognize there is none, and that's (sort of) the point. Emptying the content out of form, Cemin produces things tainted with references to far greater artists, or to familiar icons. Art history is sieved through one of those postmodern sensibilities that are as deadly as shrimp nets, catching not only their primary target but all manner of other creatures too. That's why the hint of Surrealism here is just a decoy. Classic Surrealism was based on a strict relationship to Freudian models of consciousness. The strange and miraculous mechanisms of the psyche were to be illustrated by conventional pictorial means, a process akin to trying to package an atom bomb inside a stick of dynamite.

CURIOUS CREATURE: Griffin, *by Saint Clair Cemin.*

Cemin has ditched the packaging—there is nothing "Surrealist" here—but he has also defused the bomb. None of these works *means* anything. That flash of intellectual electricity that scorched your spine when you first saw Meret Oppenheim's fur-lined teacup doesn't happen in this room full of decorative consumer toys. They can seem slack and pointless. On the other hand, you won't have seen anything quite like them, even though you'll swear you saw them somewhere. Cemin can come up with objects that seem freshly arrived from parallel worlds. The postmodernist position delights in scrapping all the modernist intellectual systems—it likes to play dumb. By junking the human framework, it can pretend to the global and universal—also a pose, when you think about it. Perhaps Cemin has been reading the *Martian Chronicles* in place of Freud.

Donald Lipski is another master of the try-anything-once school. Less exotic, he's in some ways even more strange. His ties are closest to assemblage, the twentieth-century habit of mixing randomly accumulated real-world objects into combinations that retain an imprint of their origins among life's flotsam. Lipski usually constructs several hundred tiny variations on a theme of folding, tying, and bonding—not for any reason, just because the process itself fascinates him. In a different existence, he would have painted decoy ducks.

At Galerie Lelong, he has produced a show more than ordinarily consistent. It involves candles, mostly lit, that are wedged into a bizarre variety of candleholders: boat propellers, a sleigh bed, a harp case, a gasoline nozzle, a trumpet, and so on, filling the gallery with the sweet musk of carbonized paraffin. The candles consume themselves slowly; the conjunction with musical instruments moodily suggests a state of passage, a merger of time and melody. This deeper emotional thread is unusual in Linski's work. Assemblage, traditionally, has celebrated the Zen-like congruence of chance events. What could be chancier than a good idea? What could be more sculptural than pure form joined to another form? What could be more Zen than work that never declares itself? Lipski, slightly older than Cemin, is on the other side of the watershed: pre-postmodern, you could say.

Sculpture began as an analogue to the human body, and a return to origins is always possible. **Mary Ann Unger** shows dark, podlike monuments at Klarfeld Perry Gallery. She constructs her tubular forms out of armatures overlaid with synthetic Hydrocal, which is given a bronzy-brown tone and a slippery, waxy skin, somewhere between mud, beeswax, and

Photograph courtesy of the Robert Miller Gallery.

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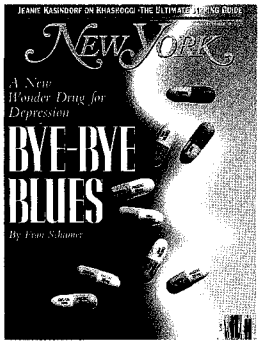

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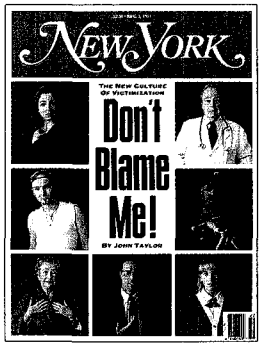

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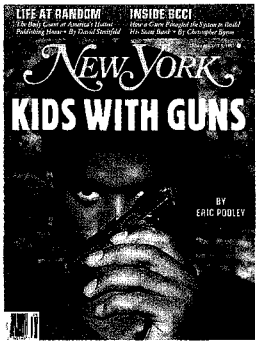

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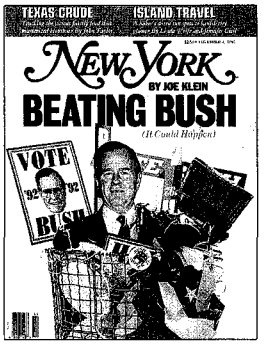

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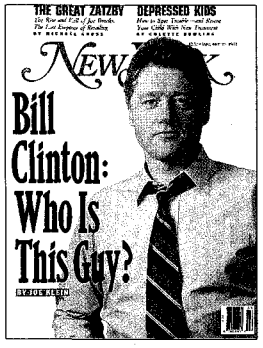

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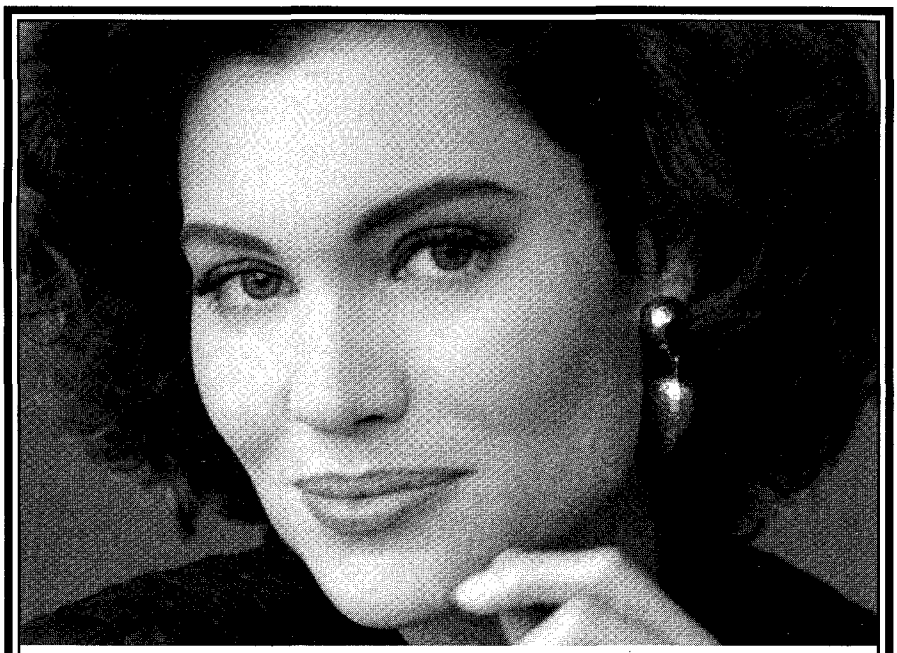

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metal. Without much real shape (more like flopping sausages), they are exercises in pure mass and volume, though they also consciously distill art-historical precedents. Unger seems especially aware of the Baroque, probably the most body-conscious period in Western art.

Baroque artists struggled to show the dragging weight of Christ hanging from the Cross, or the sag of his body draped on the lap of Mary in a scene from the Deposition. Unger's version is *Pieta/Monument to War,* a pair of sagging posts carrying a lintel shaped like a boat or coffin. Another is *Pall Bearers,* two columns holding something like a body bag. The undertone of mourning and dread is unmistakable: This work takes its metaphors very earnestly. Unger could do well to lighten up. She could stop thinking of sculpture as a confessional. She also needs to have more faith in the mood conveyed by surface and form alone. I was most impressed by the simplicity of *Pestle,* just a plain ovoid on the wall. *Pestle* is scarred and brown, obviously organic in its shape and therefore unnervingly vulnerable. When some of the grandiosity disappears, this work better displays its desire to be close to architecture. The lintel and the pillar are monumental because they must be. Isn't that what heroism is about?

So now the question is, What works? The answer sometimes comes from a surprising direction. In a Canal Street sweatshop so tiny that its staircase would keep out Luciano Pavarotti, **Judy Pfaff** and **Ursula von Rydingsvard** have managed a productive collaboration. Von Rydingsvard has supplied a bed of her hand-hewn, pitch-colored timbers, hacked and blackened and lying horizontally. Pfaff has restrained her wild explosions of color and shape in space, crowning Von Rydingsvard's base with a relatively simple tangle of spiraling wire, some of it concrete reinforcing mesh, some of it bedsprings, some just sprung electrical coils.

This installation offers pleasure on several levels. Two women with such different sculptural styles—the brutal and the ethereal—meet in a clash of opposites. Both nature and facture find a contrapuntal balance, almost Japanesque. The horizontal timbers become a terrain, carved by the sculptor's hand in parallel to geological earth. The eye shuttles above it to the skein of silvery spirals, which rides in the air like cloud forms. This is the spirit of landscape, produced out of the sensuality of materials; metaphor isn't necessary. In Asia, a rock can be revered as the soul of a mountain, and a field of gravel imply the cosmos. So this installation is what it is, and also more.

(Miller: 41 East 57th Street; through April 4. Lelong: 20 West 57th Street; through April 11. Klarfeld Perry: 472 Broome Street; through April 4. The Cultural Space: 336 Canal Street; through March 28.)

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SPRING CITY WEEKENDS

HOTEL AND EVENTS GUIDE

It's time to go outside again. The chill is leaving the air, and the sights and sounds of the new season provide countless reasons to stir, rediscover the city, and stash winter's inertia in cold storage. Suddenly the flowers are budding, the circus is coming to town, baseball season is right around the corner—even the Guggenheim Museum is about to shrug off its scaffolding and invite visitors back in.

BY ROGER FAIRFAX

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Fifth Avenue will be energized with parades of all sorts, street fairs bring a taste of country to the city, outdoor cafés draw sidewalk romantics, and the vast carnival that is New York makes one marvel at its riches once again.

New Yorkers ought to treasure spring 1992 while they can: The temperature will soon be heating up—especially with the crowds of delegates, politicians, and camera crews coming to town for the Democratic Convention in July.

As an inducement to visitors, nearly every major hotel is offering reduced weekend rates through the end of spring. Some have developed special packages for shoppers, culture buffs, couples, or families. Others tempt with sophisticated entertainment and seasonal menus. Two hotels—the Fitzpatrick and the Ramada Renaissance Times Square—are brand new and welcoming spring guests for the first time.

As the weather warms, Central Park is transformed into one big common backyard for New Yorkers and city visitors. Picnickers spread out blankets to enjoy concerts and other performances; ballplayers hustle out onto the fields; cyclists, skaters, runners, strollers, and bird-watchers take to the lanes and paths.

Saturday, March 21 is the day spring officially arrives in Central Park. That's when The Boathouse

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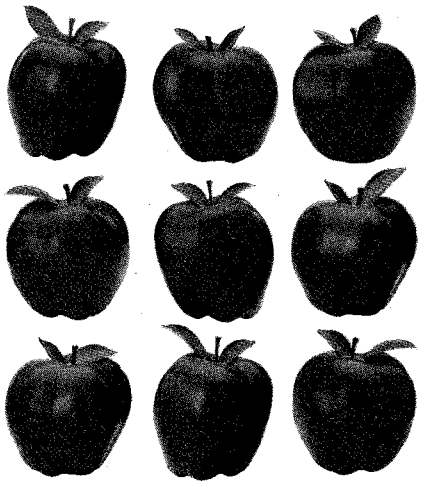

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restaurant reopens for lunch (dinner from May 1), as do the rental facilities adjacent to it. Rowboats cost $8 an hour; gondolas $35 for a half-hour; and bikes $6 an hour for a 3-speed, $8 for a 10-speed, and $12 for a tandem. For information, call 212-988-0575.

A number of important annual events take place in the park each spring: April 25 is Earth Day 1992, and it begins early with a free 9 A.M. bird walk through the Ramble with naturalist Sarah Elliot.

The 10th anniversary of the "You Gotta Have Park" weekend will be celebrated May 16–17 (212-315-0385). Five thousand volunteers will clean up and collect dollar donations in Central Park and four other parks around the city.

New York City has its very own nature preserves. In addition to providing shady places to picnic, three state parks located within the five boroughs offer nature-education programs, walking and horseback-riding trails, fields for baseball, volleyball, and basketball, as well as dance instruction and a movie festival (718-858-4708). For information about camping facilities at state parks outside the city, call 800-456-CAMP.

To gain a new perspective on New York's streets, sign up for a walking tour of the city. With Adventure on a Shoestring's (212-265-2663) themed walks, there's something to interest just about everyone.

Among the 92nd Street Y (212-996-1100) treks off the beaten path are "Governor's Island," a U.S. Coast Guard headquarters rarely open to the public (April 5; $25); and "Pre-Passover Ellis Island" (April 12; $20), where the group will hear a lecture on immigration before touring the museum.

A walk with a special end in sight, the March of Dimes WalkAmerica walkathon, (800-BIG-WALK) will take place April 26, in Manhattan, Staten Island, and—for the first time—Queens. Last year, more than 18,000 walkers raised over $2 million to improve the health of New York's children.

PARADES, CIRCUSES, FESTIVALS, FAIRS

Pride and pageantry fill the streets during the new season. The Easter Parade on April 19 is the city's best outdoor show of spring finery. On May 3, the Salute to Israel Parade promenades up Fifth Avenue, complete with floats and 35 marching bands. Martin Luther King Jr. Memorial Day is May 17, and Memorial Day will be celebrated on Monday, May 25. The color and high spirits of Puerto Rican Day enliven the city June 14.

The one-ring Big Apple Circus (212-268-0055) goes on tour with an all-new show, "Greetings from Coney Island." It plays from March 24–April 5 in Cunningham Park, Queens; May 14–25 at Great Kills in Staten Island; Brooklyn's Prospect Park May 28–June 3; and Van Cortlandt Park in the Bronx June 5–9. Big Apple's talent comes from around the world: France's Rios Brothers, Russia's star aerialist Elena Panova, and Mexican trapeze artists the Flying Vazquez will all perform under the little big top. The Ringling Bros. and Barnum & Bailey Circus plays Madison Square Garden March 26–May 3 (212-465-6741).

Thursday evenings from April 9–May 28, the South Street Seaport presents country-music entertainment in its free "Spring Rocks

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the Docks" concert series. The shows run from 6:30 to 9 P.M., at the Pier 17 Atrium (212-SEAPORT).

Springtime fairs and festivals also give New York's streets a country twang. The Stuyvesant Park Festival (Second Avenue, between 15th and 17th streets) is traditionally one of the earliest, held in April on a patch of land preserved from Governor Stuyvesant's farm and surrounded by the oldest wrought-iron fence in Manhattan. In May, antiques dealers, housewares merchants, and funnel-cake makers turn Turtle Bay and Park Avenue into open-air markets.

The annual Washington Square Outdoor Art Show features the work of more than 300 artists this year. The show runs May 23–25 and May 30–31. A good place to start is around 12th Street and University Place, then head south to view more paintings, sculptures, and handicrafts.

One hundred dealers will gather indoors for Wendy's New York Armory Antiques Show at the Seventh Regiment Armory (Park Avenue and 67th Street) from March 25–29. The objects on display will include 17th-, 18th-, and 19th-century American and Continental furniture and decorative accessories. Admission is $8; for more information, call 914-698-3442.

Also that weekend, collectibles of more recent vintage can be found at the New York Coliseum Antiques Show produced by Stella Show Management. More than 450 dealers will display Art Deco furniture, rock and roll and Disney memorabilia, vintage fashions, and costume and estate jewelry. Admission is $8; for more information, call 201-384-0010.

For advance word on these and other city activities, call the New York Convention & Visitors Bureau at 212-397-8222.

HOTEL HOLIDAYS

As a weekend retreat or a home away from home, New York's hotels contain all the elements required for a memorable stay. Room service and fluffy towels don't appeal merely to out-of-towners; many city dwellers find weekend hotel mini-vacations the antidote to urban stress.

The following guide highlights special weekend-package rates (available for one or more nights, usually Friday and Saturday, and often Thursday, Sunday with previous arrival, and holidays).

General room rates, facilities, and features are also listed. The number of rooms includes suites. The range of general rates begins with the lowest weekday price for a single room and includes doubles and most suites. All prices are based on double occupancy, unless otherwise specified, and are subject to availability.

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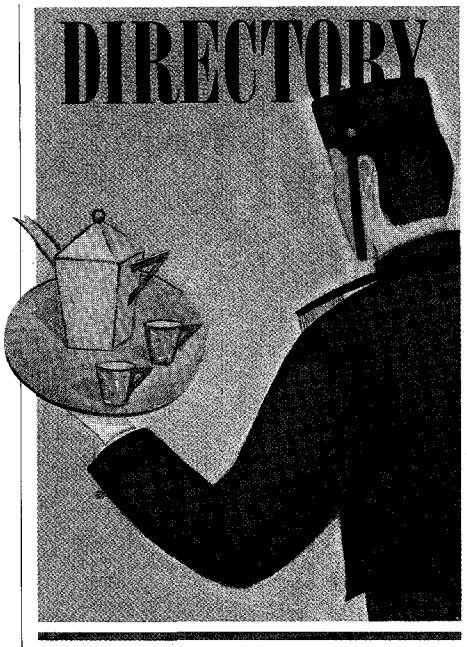

PACKAGES UNDER $150 PER NIGHT

ALGONQUIN HOTEL
59 West 44th Street
212-840-6800
Home of the legendary Round Table, the Rose Room of the newly restored Algonquin offers breakfast, lunch, and dinner, and Saturday and Sunday brunch. The Oak Room Cabaret serves lunch and pre-theater dinner. Tea is served daily in the lobby. The special weekend rate is $120 per night. **Rooms:** 165. **Rates:** $150–$300. **Features:** Concierge; Blue Bar, Oak Bar, Oak Room, Rose Room.

HOTEL BEVERLY
125 East 50th Street
212-753-2700
This small, privately owned European-style hotel has mostly suites containing fully equipped kitchenettes. It's a haven after a few hours at nearby Bloomingdale's. For the weekend, a junior suite is $99 per night; $119 for a one-bedroom suite. **Rooms:** 200. **Rates:** $129–$200. **Features:** Multilingual concierge; beauty salon; 24-hour pharmacy; Kenny's Steak & Seafood Restaurant.

DORAL COURT
130 East 39th Street
800-22-DORAL
The main feature of this hotel is space—all rooms have private entry foyers, walk-in closets, separate vanity areas, and dressing alcoves. The rooms are decorated with Chippendale-style or country-pine furnishings. The hotel's weekend package will appeal to the fitness-conscious: Guests are invited to use the facilities at the Doral Fitness Center, and exercise clothing is provided. In some rooms, exercise bikes are available. The weekend rate is $145 per night and includes free parking and continental breakfast. **Rooms:** 248. **Rates:** $160–$450. **Features:** Room service; valet service; suites with balconies; Courtyard Cafe.

DORAL PARK AVENUE
70 Park Avenue at 38th Street
800-22-DORAL
The hotel's weekend package is $145 per night. The Saturnia restaurant serves spa cuisine. **Rooms:** 188. **Rates:** $185–$825. **Features:** Marble bathrooms, minibars, VCRs; concierge, room service, valet service; fitness center.

GRAND HYATT PARK AVENUE
Park Avenue at Grand Central
212-883-1234
Located on 42nd Street, the Grand Hyatt is a center of activity. On weekday mornings, the Crystal Fountain is a popular choice for business breakfasts. On weekends, the Hyatt offers a package rate of $145 per night, including parking. **Rooms:** 1,407. **Rates:** $145–$1,200. **Features:** Marble bathrooms; concierge, 24-hour room service; private Regency Club level; Sun Garden Lounge, Trumpet's Bar & Grill.

THE KIMBERLY HOTEL
145 East 50th Street
212-755-0400
The Kimberly contains suites with French country–style furnishings, a fully equipped kitchen, living-room area with balcony, and master bedroom with adjoining marble bath. Guests receive passes to New York Health & Racquet Club facilities. The Leisure Traveler Weekend offers a guest room for $99 and a one-bedroom suite for $150. Guests also receive passes to the supper club Tatou. **Rooms:** 193. **Rates:** $145–$265. **Features:** Marble bathrooms; 24-hour concierge; valet service; the Paradis Barcelona restaurant.

HOTEL MACKLOWE
145 West 44th Street
800-444-6743
The innovative Insider Program offers a variety of packages, many geared to families or a single parent and child. The Saturday in the Park weekend ($430 for two nights), for example, features a standard double room, a tour of Central Park, horseback riding at the Claremont Riding Academy, tickets to the Central Park Zoo and the Carousel, and rowboat rental from the Loeb Boathouse. The basic weekend package is $139 per night. **Rooms:** 638. **Rates:** $210–$3,500. **Features:** Marble bathrooms; minibars; 24-hour concierge, valet service, valet parking; fully equipped health club with private trainers; Restaurant Charlotte.

MANHATTAN EAST SUITE HOTELS
800-ME-SUITE

Dumont Plaza
150 East 34th Street
212-481-7600

Eastgate Tower
222 East 39th Street
212-687-8000

Lyden Gardens
215 East 64th Street
212-355-1230

Lyden House
320 East 53rd Street
212-888-6070

Plaza Fifty
155 East 50th Street
212-751-5710

Beekman Tower
First Avenue
At 49th Street
212-355-7300

Shelburne Murray Hill
303 Lexington Avenue
At 37th Street
212-689-5200

Southgate Tower
371 Seventh Avenue
At 31st Street
212-563-1800

Surrey Hotel
20 East 76th Street
212-288-3700

The Manhattan East Suite Hotel group has several different weekend packages. The Shopper's Paradise Package ($129 to $170 per night) helps bargain-hunters find the city's best buys. The Family Weekend Package ($170 to $245 per night) provides a one- or two-bedroom suite, discount tickets to the Children's Museum of Manhattan, and a Fun-Pak for children. **Rooms:** Total of 1,860 suites and 76 rooms. **Rates:** $150–$500. Monthly and promotional rates available. **Features:** Baby-sitting; room service in most; multilingual staff; valet service; exercise facilities (in 4 locations); laundry rooms.

NEW YORK MARRIOTT FINANCIAL CENTER HOTEL
85 West Street
212-385-4900
Located one block from the World Trade Center, this downtown hotel features public rooms with antique Oriental furnishings and guest rooms with views of the Hudson River and Statue of Liberty. The no-frills Weekend Discovery package ($99 per night for a standard room, Friday or Saturday) includes a program of things to see and do downtown. A weekend special with breakfast for two is $119 per night. **Rooms:** 504. **Rates:** $209–$1,500. **Features:** Two-line phones; fax hookups; mini-bars; suites with jet-spray tubs; concierge, valet parking, valet service; JW's restaurant; Liberty Lounge; gift shop; fitness center, pool.

SHERATON PARK AVENUE
45 Park Avenue at 37th Street
212-685-7676
Furnished with traditional European décor, the Sheraton Park Avenue evokes a warm atmosphere. Its Endless Weekend rate is $139 per room ($149 per room including a full American breakfast for two). Some rooms are equipped with working fireplaces. Live jazz is played in the lounge, and Manhattan

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East River Tennis Club

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Individual and corporate memberships are offered.

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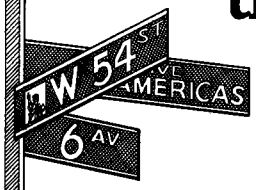
Weekend travelers know the value of being in the right place... at the right price.



$95* They say location is everything. Well, at the Warwick, not only are we ideally located near Rockefeller Center, shopping, theater, and Central Park, we offer you a whole lot more. Like a room with plenty of room to move around and discounted parking. Ask about our special Sweetheart and Art Weekend packages, too. And expect all this at very pleasurable weekend rates.

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Enjoy a drink in our piano lounge or sip a glass of wine on the multi-level terraces overlooking the panoramic view of Manhattan's skyline.

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sunsets may be viewed from the rooftop garden. **Rooms:** 150. **Rates:** $195–$600. **Features:** 24-hour room service; valet service; health club; phones in bathrooms; dataports in rooms; Russell's Restaurant, Judge's Chamber bar.

ST. MORITZ ON THE PARK
50 Central Park South
800-221-4774
Diners at the Cafe de la Paix outdoor bistro can people-watch with Central Park as the backdrop. For those with a taste for nostalgia (or an ice-cream soda), Rumpelmayer's bubblegum-pink room is the place. Special weekend rates begin at $95 per night for a standard room, $185 for a suite. **Rooms:** 680. **Rates:** $95–$700. **Features:** Some suites with terraces; many with park views; multilingual staff; valet service; valet parking; World Bar.

PACKAGES $150 TO $200 PER NIGHT

THE HELMSLEY PALACE
455 Madison Avenue and 50th Street
800-221-4982
To its gold-leaf ceilings, marble fireplaces, stained-glass windows, mosaics, and frescoes, the Helmsley Palace adds the distinction of having been named top hotel in North America by Japan's *Nikkei Business* magazine for the third year in a row. Weekend rates for a Friday and/or Saturday night are $95 per person. **Rooms:** 980. **Rates:** $230–$950. **Features:** Le Trianon restaurant, the Gold Room (serving English tea), Madison Room, Harry's New York Bar, Hunt Bar.

THE NEW YORK HILTON AND TOWERS
1335 Avenue of the Americas at 53rd Street
800-HILTONS
Hilton's BounceBack Weekend package is priced at $155 per night. The Manhattan Experience weekend ($189 per night) includes a full American breakfast. The Romance Package ($225 per night) features chocolates and champagne, a full American breakfast served in the room, and use of the fitness center. **Rooms:** 2,039. **Rates:** $189–$600. **Features:** Marble bathrooms with phones and television speakers in some rooms; 24-hour room service; multilingual staff; Mirage cocktail lounge, the International Promenade lounge.

HOLIDAY INN CROWNE PLAZA
1605 Broadway at 49th Street
800-HOLIDAY
This flagship of Holiday Inn Worldwide towers 46 stories above Times Square. The

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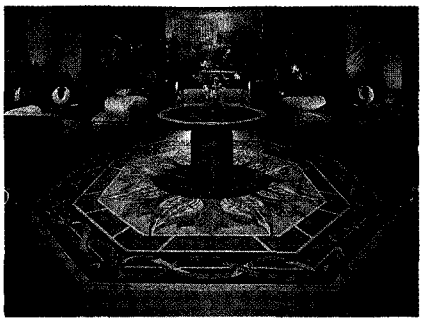
weekend-package rates average about $170 per night. Special theater packages are also available: The *Miss Saigon* selection, for example, includes a pre-theater Vietnamese dinner and tickets to the show. **Rooms:** 770. **Rates:** $185–$850. **Features:** Marble bathrooms; minibars; 24-hour concierge; 24-hour room service, valet service, valet parking; fitness center with indoor pool; Balcony Café, the Broadway Grill, the Lobby Bar, Samplings.



Floral sprays and arrangements decorate the lobby of the Holiday Inn Crowne Plaza.

HOTEL INTER-CONTINENTAL NEW YORK
111 East 48th Street
800-327-0200
Once owned by the Vanderbilt family, the Inter-Continental features a comfortable, Federal-style lobby. Weekend guests can enjoy the Barclay restaurant's Sunday brunches with different international themes and piano accompaniment, as well as use of the fitness facility. A variety of special weekend packages is available, ranging in price from $159 to $179. **Rooms:** 692. **Rates:** $255–$900. **Features:** Minibars; video check-out and phone messages; 24-hour multilingual concierge and room service; valet parking; Bar One Eleven, the Terra Restaurant.

THE LOMBARDY
111 East 56th Street
800-223-5254
Built in 1926 by William Randolph Hearst, the Lombardy has been completely renovated over the past two years. Located a short distance from midtown shops, the hotel offers a special weekend rate ($200 per night) for a one-bedroom suite with kitchen facilities. **Rooms:** 125. **Rates:** $145–$375. **Features:** Marble bathrooms; serving pantries; concierge; room service; multilingual staff; valet service; valet parking.

RIHGA ROYAL HOTEL
151 West 54th Street
800-937-5454
The 54-story, suites-only Rihga Royal Hotel, the tallest in Manhattan, features panoramic views and a contemporary design. The Halcyon restaurant serves contemporary

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	Upgrade to a one-bedroom suite.
	Adjoining guest room for half-price.
	1/2-hour massage for two in our health club.
	$25 food or beverage credit.
	Sunday Champagne Jazz Brunch for two.
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For reservations, contact your travel agent or call (212) 755-5900, toll-free 800-327-0200.

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**Per night, single or double occupancy, now through 9/7/92 only. Based on availability and advance reservations. Offer available Thursday through Sunday with a Friday or Saturday night stay required. Local taxes and gratuities not included. Not available to groups. Only one option per stay may be redeemed. Up to three children ages 14 and under in adjoining guest room.*

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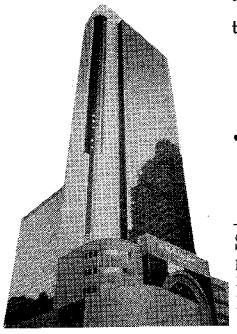
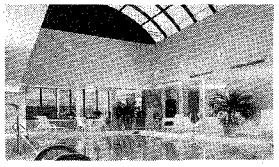


$126.00 per room per night

Valid Fri., Sat. or Sun. nights. A limited number of rooms available at this special rate. Not available for groups or in conjunction with any other offer or promotion.

The most exciting weekend in New York starts at The



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American cuisine and also offers a late-night supper menu. A pianist plays nightly in the Halcyon lounge. The Super Saver rate on a one-bedroom suite is $195 per night. **Suites:** 500. **Rates:** $260–$1,800. **Features:** Marble bathrooms, computer and fax capabilities, three phones per suite; VCRs; 24-hour concierge, 24-hour room service; multilingual staff; fitness center; Halcyon restaurant.

THE RITZ-CARLTON
112 Central Park South
800-241-3333
The Ritz-Carlton has introduced a club level that offers a private lounge, concierge, and food service. The lobby is decorated with flowers, English antiques, and chintz. The Weekend Shopping Package ($170 to $325) operates in conjunction with the Executive Shopping Service at Bergdorf Goodman. The Jockey Club Bar is considered a watering hole for the city's movers and shakers. **Rooms:** 228. **Rates:** $190–$900. **Features:** Two-line phones; concierge; 24-hour room and valet service; multilingual staff; access to Club La Raquette.

U.N. PLAZA PARK HYATT
44th Street between
First and Second avenues
212-355-3400
The fitness center contains state-of-the-art equipment, a swimming pool, an indoor tennis court, and saunas with views of the Manhattan skyline. Special weekend-package rates begin at $150 per room and include free parking, use of the fitness facilities, and American breakfast in the Wisteria Room or the Ambassador Grill. **Rooms:** 428. **Rates:** $230–$660. **Features:** Marble bathrooms; two-line phones; 24-hour concierge; 24-hour room service; valet service; free transportation to Fifth Avenue shopping Saturday and Sunday afternoons and to the theater district Friday and Saturday evenings; Ambassador Lounge.

THE WALDORF-ASTORIA AND TOWERS
301 Park Avenue at 50th Street
800-HILTONS
The Waldorf's BounceBack Weekend package ($195 per night) is designed to help business guests recoup their energy. However, if a little work is unavoidable, the business center (with its typewriters, fax and photocopying machines, and secretarial and courier services) will come in handy. **Rooms:** 1,692. **Rates:** $240–$2,500. **Features:** 24-hour concierge, 24-hour room service; multilingual staff; valet service, valet parking; theater desk, tour desk; barbershop, shops; Bull and Bear restaurant, the Waldorf Cocktail Terrace, Inagiku Japanese restaurant, Oscar's coffee shop, Peacock Alley restaurant, Sir Harry's bar.

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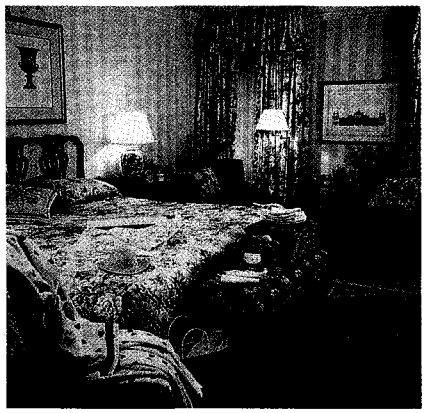
THE WARWICK HOTEL
65 West 54th Street at Sixth Avenue
212-247-2700
This European-style hotel is convenient to both the theater district and Fifth Avenue shopping. The rooms come equipped with large closets to hold shopping purchases. The Warwick Bar is a pleasant place to relax and have an afternoon cocktail. **Rooms:** 425. **Rates:** $160–$425. **Features:** Room service, 24-hour concierge; two-line phones; parking; Sir Walter's restaurant.



The Westbury's guest rooms provide a retreat after a day of shopping or picnicking in the park.

THE WESTBURY HOTEL
15 East 69th Street
800-321-1569
The Westbury's 1-2-3 Package encourages guests to stay a bit longer. The rate is $200 for the first night, $300 for two nights, or $400 for three nights. In the Polo Lounge, Chef Josef Roettig prepares a prix-fixe lunch and dinner sampling buffets. Weekend rates range from $215 to $260 per night. **Rooms:** 231. **Rates:** $245–$2,000. **Features:** Marble bathrooms with phones, hairdryers, and terrycloth robes; minibars; two-line phones; concierge, 24-hour room service; multilingual staff; valet service; fitness center; the Polo Restaurant and Lounge.

PACKAGES OVER $200 PER NIGHT

THE CARLYLE
Madison Avenue at 76th Street
212-744-1600
The Gallery serves coffee, tea, cocktails, and late supper to 1 A.M. The Cafe Carlyle provides evening entertainment with top performers: Dixie Carter will be appearing March 31 through May 2, and Bobby Short pulls up his piano bench May 5 through June 27. Accommodations range from one- to seven-room apartments. Some even come with a private terrace. **Rooms:** 196. **Rates:** $250–$1,300. **Features:** Marble bathrooms,

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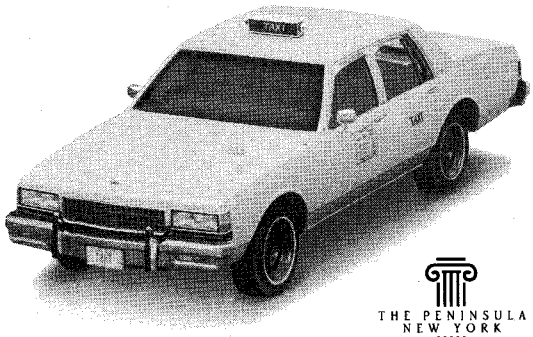

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Have A Weekend You Wish Would Never End.

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$250* per night, based on double occupancy

$350* per night, based on suite double occupancy

Experience the subtle sophistication of a luxuriously furnished room at New York's most prestigious address. Your Pierre weekend includes continental breakfast in your room or in the Cafe Pierre, and a bottle of fine wine and cheese on your first night. And, of course, impeccable service from our dedicated staff.

*Does not include taxes, service charges or gratuities. A select number of rooms, subject to availability. Park view rooms not available at this rate.

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The Pierre
NEW YORK

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New York, NY 10021

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SPECIAL ADVERTISING SECTION

NORTHEAST NOW

A GUIDE TO SPRING AND SUMMER VACATIONS

The Northeast shows some of its best colors in the spring and summer. This special advertising section coming in the May 18th issue will detail activities, attractions, and accommodations awaiting visitors to New York, Massachusetts, Vermont, Rhode Island, Maine, and New Hampshire.

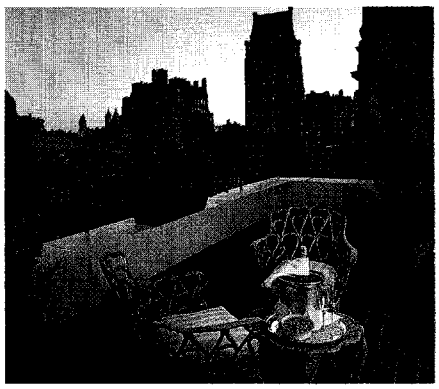
To advertise, call Advertising Sales Representative Sarah Vaden at 212-880-0724.

ISSUE DATE: 5/18

ON SALE: 5/11 AD CLOSE: 4/20 NEW YORK

stereo systems, VCRs; concierge, 24-hour room service; health club; private parking garage; Bemelman's bar, the Carlyle Restaurant.

THE ESSEX HOUSE
160 Central Park South
212-247-0300
Guests here are encouraged to think of Central Park as their frontyard, and the hotel offers them the use of three-speed bikes. Families get passes for admission to the Central Park Zoo. The hotel's Cafe Botanica has an indoor garden and provides an unobstructed view of the greensward. The hotel has three weekend packages, ranging in price from $185 to $285; the latter features deluxe accommodations in a suite plus a full American breakfast daily. **Rooms:** 593. **Rates:** $240–$1,200. **Features:** Marble bathrooms; 24-hour room service; fitness center; Journeys Bar.



Some of the Lowell's suites have fireplaces and terraces from which to view sunset over the city.

THE LOWELL HOTEL
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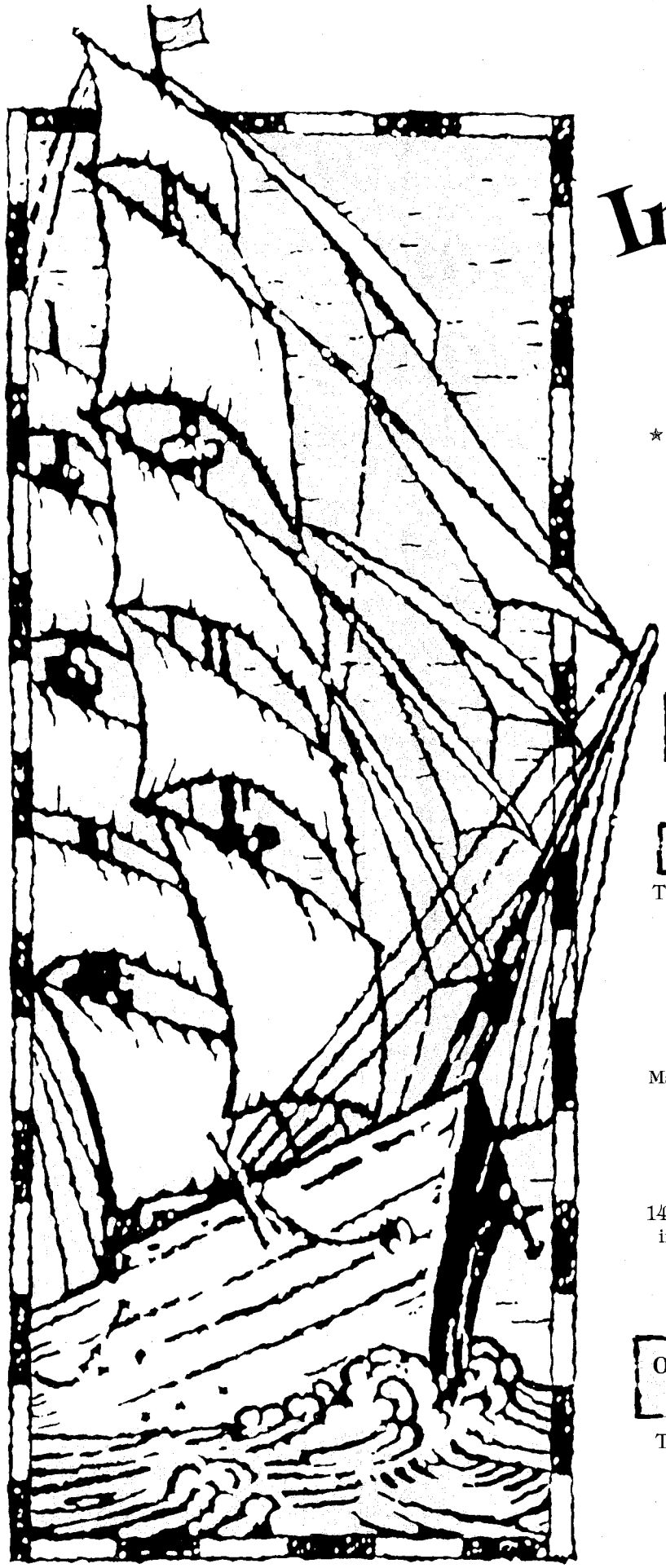

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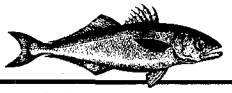

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A LITTLE KNIGHT MUSIC

"... On the whole, the Met has fielded a cast for *Parsifal* that even Bayreuth might envy. Waltraud Meier is an intriguing presence..."

IF NOTHING ELSE, THE METROPOLITAN OPERA'S **Parsifal** aims to be flexible. When new last season, the production managed to accommodate two celebrity singers cast against type: Placido Domingo as Wagner's innocent youth enlightened through compassion, and Jessye Norman as Kundry, the seductress who attempts to divert Parsifal from his holy boy-meets-Grail mission. For Wagnerians who may have found the Domingo-Norman combination more commercially alluring than artistically plausible, the Met now has something better to offer.

Waltraud Meier is famous for her Kundry (she has already recorded the role three times), and rightly so. Because the character assumes many guises but remains silent much of the time, the visual element is especially important, and Meier, a great beauty, uses her face and figure with an expressive eloquence that generates its own compelling music. As haunted animal, glamorous temptress, or repentant Mary Magdalene, she is an intriguing, continuously evolving presence, and her unconventionally fibrous mezzo-soprano is ideally textured to contour the part's sinuous, often tortured vocal lines. Siegfried Jerusalem's plangently sung Parsifal achieves equal stature alongside this provocative Kundry, growing naturally from artless adolescence into wise maturity. Their long confrontation in Act II, for once, develops into a truly devastating clash between two of Wagner's most fractured personalities.

Meier and Jerusalem find a steady, generous, and warmly sonorous mentor in Kurt Moll as Gurnemanz, a moving performance that would be even more effective if the bass inflected his lengthy monologues with greater narrative urgency. Sounding pallid and vocally undernourished, Bernd Weikl suggests Amfortas's weakened physical condition more convincingly than his interior agony, but Franz Mazura continues to be a dangerous malignant force as the magician, Klingsor. On the whole, the Met has fielded a cast that even Bayreuth might envy, and those who admire the conducting and the look of the production more than I do are likely to find this *Parsifal* entirely satisfactory.

James Levine would surely protest if he were accused of mistaking slowness for profundity, but that thought crossed my mind more than once during the performance. How sad to hear an interpretation that once had such promise but has now become so numbingly static and devoid of character. No one wants to be rushed through *Parsifal,* but neither should the music sound gray and uneventful, weighed down by ponderous tempos that often leave the singers virtually gasping for breath. Nothing of importance ever seems to happen as the orchestra diffidently threads its way through the score, allowing all the magical moments, great and small, to pass by undifferentiated and musically isolated. Worst of all, Levine's slow-motion performance has paradoxically taken on a mannered, even prissy delicacy that makes the opera appear positively coy—about the most inappropriate adjective for *Parsifal* that I can imagine.

GRAIL BOND: *Siegfried Jerusalem and Waltraud Meier.*

Günther Schneider-Siemssen's storybook sets and Otto Schenk's traditional direction have defined the Met's neoromantic Wagner style ever since 1977, when the team successfully collaborated on a *Tannhäuser* production that is still in the repertory and giving useful service. Judging from their unimaginative and stodgy *Parsifal,* Schneider-Siemssen and Schenk have run out of ideas. The inert staging conveys little of the opera's dramatic power or ritualistic mysticism, and the overall kitschy picture-postcard look is intolerably banal, even with slight modifications—those pop-up daisies that dot the meadow on Good Friday should have been weeded away rather than merely thinned out. Fortunately, the singers in the current revival have the skill, experience, and creative intelligence to work out and communicate most of the opera's important elements on their own. See it for them.

A FEW DAYS AFTER WAGNER'S FINAL opera returned to the Met, New Yorkers had a rare opportunity to hear the composer's first big success: **Rienzi,** performed in Carnegie Hall by the Opera Orchestra, Eve Queler conducting. It's doubtful that we will ever see a stage revival of the piece, a grandly scaled historical epic dealing with the futile attempts of Cola di Rienzi (1313–1354) to reestablish the glory of Rome's ancient empire. The uncut score is longer than *Parsifal,* the scenic requirements are spectacular, and despite its visionary fervor and vigorous search for new forms, the music is pretty gauche. Still, it's good to be reminded occasionally of how *Rienzi* hints at the greater works to come, a service that Queler and the Opera Orchestra have now enthusiastically performed for local Wagnerians three times in the past dozen years.

Although I did not resist the urge to abandon the performance at midpoint, this was by no means the Opera Orchestra's worst hour. For whatever reason, Queler always manages to seize a sprawling apparatus like *Rienzi* and keep it under better control than a chaste bel canto rarity. During the first hour and a half, her energetic direction proved infectious, and there were fine choral contributions from the Princeton Pro Musica and American Boychoir. It was mainly the unpredictable singers—particularly Reiner Goldberg

Photograph by Beatriz Schiller.

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(Rienzi), Sharon Graham (Adriano), and Monica Pick-Hieronimi (Irene)—that sent me packing. Early Wagner is far better served on the one and only recording of *Rienzi,* which has just reappeared on Angel compact discs (CMS7 63980).

THE 92ND STREET Y'S "GOLDFINGERS" SEries, organized by Joseph Horowitz, posits the ironic hypothesis that pianists who lose competitions often possess musical talents more golden—and, in the long run, more enduring—than the winners. Horowitz persuasively explores this notion, along with many other troubling paradoxes that beset the piano-competition business, in a keenly observant book called *The Ivory Trade.* "Goldfingers" is clearly meant to be an audible illustration of the book's position, and **Alexander Shtarkman**'s recent New York debut recital at the Tisch Center was precisely that and a rebuke to the system.

A 24-year-old pianist from Moscow, Shtarkman placed fourth in Fort Worth's 1989 Van Cliburn Competition. He lost to Alexei Sultanov, the nineteen-year-old "wild child" from Tashkent who was apparently chosen by a jury determined to dispel the popular perception that all Cliburn gold medalists are safe, bland, and faceless nonentities doomed to instant obscurity. Alas. In his prizewinning Carnegie Hall concert two years ago, Sultanov mainly gave the impression of a fiery but raw student of the pound-and-hammer school who gleefully banged his way through a conventional program. Neither seen nor heard from since that debacle, he has gone away somewhere, presumably to grow up. Meanwhile, here is Shtarkman, playing exactly as many sophisticated observers noted three years ago in Texas: as a mature, fully formed, original, and communicative musician ready for a major career.

At the Van Cliburn, Shtarkman may have felt he had to play the popular repertory that competition judges expect to hear. At the Y, he could please himself and address music more to his taste: Schubert's unfinished Sonata in C (D. 840), Ravel's *Valses nobles et sentimentales,* and the Brahms *Paganini Variations.* The Schubert torso received a masterly interpretation that took careful note of the two completed movements' idiosyncratic design. Every event in this magnificent score sounded utterly natural and inevitable thanks to the pianist's amazing command of agogics, an expressive dimension created through subtle variations of duration rather than dynamic level or tonal coloration. That and Shtarkman's dazzling finger dexterity were even more powerfully evident in Ravel's glittering chain of waltzes and Brahms's diabolically difficult studies, with each note thoughtfully considered and perfectly placed. Hats off, gentlemen: a prizewinner.

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Television/John Leonard

NATIVE INTELLIGENCE

". . .*The Last of His Tribe* stars Graham Greene as a nobly mystified Indian; Molly Ringwald is a ready-for-prime-time AIDS victim. . ."

BACK IN THE OLIGOCENE EPOCH OF THE TERtiary period of the Cenozoic era of geological Deep Time, when I was an undergraduate at Berkeley, we knew all about Ishi, the last surviving Yahi Indian. After all, he'd been "discovered"—hunting for meat, in an Oroville, California, slaughterhouse, in 1911—by our very own anthropologist, Dr. Alfred Kroeber, for whom a building on campus had been named. Kroeber had trussed Ishi in a suit, with vest and tie, and stashed him among the artifacts of his and other tribes in a San Francisco museum, and taught him enough English to amuse the newspapers, but in our imaginations he ran barefoot with a bow and arrow into the murderous past. He was our Freudian wolf man, our Wild Boy of Aveyron.

My generation of Berkeley undergrads used to worry about the morality of the "scientist-savage" relationship with as much passion as the next generation of credulous campus mushroom-heads would bring to weirding out on Carlos Castaneda. And so, of course, I'm predisposed to **The Last of His Tribe** (Saturday, March 28, and other dates; 8 to 10 P.M.; HBO), a scrupulous account of the Kroeber-Ishi story in which Jon Voight, as the anal-retentive anthropologist, learns to sing for his own dead; and Graham Greene, as Ishi, is every bit as nobly mystified as he was when he played Kicking Bird in *Dances With Wolves;* and David Ogden Stiers is wonderfully over-the-top as Saxton Pope, half doctor of medicine, half mountain-man, who pays for a hooker to visit Ishi's rooms.

You haven't seen anything, in fact, until you've seen Stiers, at a ghostly bonfire, lurch into Kipling. It's also Stiers as Pope who gives Ishi the run of a hospital, where the Yahi is appalled by autopsies—the disrespect of medical science for the human dead. Respect and death are the emotional weathers of this movie. Ishi recalls the massacre of his people by bearded white land-grabbers. Kroeber has reason to wonder about his own anthropological science when he opens a drawer on a shelf of skulls at the Museum of Natural History in New York. Too late, when Ishi dies of tuberculosis, Kroeber will cable Pope: NO AUTOPSY, SCIENCE CAN GO TO HELL. And if Kroeber failed in any meaningful way to mourn his wife (Anne Archer), he at least learns how to mourn the friend who might have been.

TRAIL OF TEARS: *Ishi (Graham Greene) and his dying mother (Beverly LaBeau).*

But *The Last of His Tribe,* directed by Harry Hook from a script by Stephen Harrigan, with subtitles and consultants, is not about heroes and villains. It's a collaboration in understanding. As anthropologists go, Kroeber meant well, didn't do much damage, and spent the rest of his life puzzling over the pieces of their relationship. As "savages" go, Ishi was a gent, and more forbearing than most of us would have been. It's worth remembering that the Wild Boy of Aveyron, for the crime of having lived outside the society and culture of Napoleonic France, was judged by the Society of Observers of Man to be "an incurable idiot." In 1722, as Jonathan Spence told us in *The Question of Hu,* a young Chinese was brought, like a trophy, from Asia to Paris by a Jesuit priest. Hu ended up in Charenton, the very same asylum where they stashed De Sade after the Revolution, because he confused the crucifix with a windmill.

Maybe we're growing up after all and need no longer regard every Other as a test specimen, an expendable freak, or a furry symbol of our barbaric beginnings, our repressed sexuality, the oppression of the poor, or the plight of the artist. Do you remember the Ohlone Indians? Like the Yahis, Ohlones have been dying in and around the San Francisco Bay area for 3,000 years. This process was sped up by their eighteenth-century interface with the Spanish. Their burial mounds haven't been safe from science since. But according to the *Times,* Stanford University, under pressure in the summer of 1989, agreed to release from storage some 550 Ohlone skeletal remains to their descendants. Ishi and Kroeber, so agreeably met on HBO, would certainly approve.

"LOOK AT ME," SAYS ALISON GERTZ TO AN auditoriumful of junior-high-school students: "I'm what AIDS looks like." As played by Molly Ringwald in **Something to Live For: The Alison Gertz Story** (Sunday, March 29; 9 to 11 P.M.; ABC), Ali is 24 years old. She contracted AIDS from a single heterosexual encounter, at the age of sixteen. She has been persuaded, after the various hysterias of hospital workups, self-blaming parents, defaulting insurance companies, terrified boyfriends, and grief therapy in the Berkshires, that she has something to contribute to the safe-sex campaign because "I was pre-

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sentable. I was all right to feel sorry about. . . . *No one deserves to have this disease, no one.*" And the students give her a hug.

Something to Live For is television in its Social Worker Mode, which is not a form I sneer at. Compared with a cowardly Hollywood, television's been downright heroic in these plague years, with almost as many recent movies on the subject as it's devoted to child abuse, battered women, homelessness, and rape. TV may be all the conscience we've got. And Ali's presentable in prime time for the same reason she's presentable in junior high schools: She is young, gifted, white, female, cute, equally innocent of leather bars and IV drugs, upper-middle-class, and Upper East Side. Such *unfairness* ought never to have happened to such a sweetheart.

Ringwald is bratty and brave. As her parents, Lee Grant and Martin Landau are better than their money. Roxana Zal is a girlfriend who thinks *she* should've been afflicted. Peter Spears is a gay friend who explains the facts of death. There's a scary sex scene with Perry King, two condoms, and a scrub-down out of *The Andromeda Strain.* The hospital itself, through which orderlies wander suited up as if for a Three Mile Island meltdown, is a sort of Fascist theme park.

IMAGINE, AS I MUST, THE *Twin Peaks* dwarf playing Edgar Allan Poe, among gigantic puppets that seem to have been designed by Hieronymus Bosch, with special dope-dream effects in HDTV, and what you've got is **Fool's Fire** (*American Playhouse;* Wednesday, March 25; 8 to 9 P.M.; Channel 13). Julie Taymor, than whose garde there is nobody more avant-, puffs up Poe's fable of revenge into something positively south of at least 14th Street. Because the king and his piggish court (those puppets) are unkind and unspeakable to poor Trippetta (Mireille Mosse, the French dancer/gymnast/mime), Hopfrog the Jester (Michael Anderson) turns them into orangutans and burns them alive, while we listen to the tintinnabulation "of the bells, bells, bells," not to mention composer Elliot B. Goldenthal, and not even to think about the goose sex. Some of the dialogue is incomprehensible, but what we see, anyway, is mostly preverbal: theater as ritual, a spiraling from keyhole windows in castle towers into deliquescent nightmare scapes.

I WOULDN'T HAVE THOUGHT ANYONE COULD improve on Claire Bloom's Nora in both the stage and screen versions of Ibsen's **A Doll's House.** Nor was Anthony Hopkins a slouch as the bean-counter Torvald. But Juliet Stevenson is a nervous wonder in the new *Masterpiece Theatre* production (Sunday, March 29; 9 to 11:30 P.M.; Channel 13). And Trevor Eve is *almost* sympathetic as the husband who, calling his wife a songbird, a squirrel, and a sweet tooth, just doesn't "get it." And Patrick Malahide, as the syphilitic Dr. Rank, revises my dirty-old-man notion of the character. As Kristina and as usual, Geraldine James is splendid. Even David Calder's furtive Krogstad has a previously unsuspected dimension or two. Torvald: "Nobody sacrifices his honor, not even for the person he loves." Nora: "Millions of women *have.*" Slam!

In brief: MUCH TOO LONG AFTER *Alice,* LIKable Linda Lavin returns to sitcomedy as an Ohio widow who moves into the Manhattan life and the daytime television program of her doubtful daughter, Patricia Heaton, in **Room for Two** (Tuesdays, premiering March 24; 9:30 to 10 P.M.; ABC). There are the usual jokes about sex, toothpaste, health food, apartments, and ducks. But Lavin and Heaton are nifty together, and so is their supporting cast, including unlikely TV anchorfaces Paula Kelly and Andrew Prine. . . . In a special episode of **Roc** (Sunday, March 29; 8 to 8:30 P.M.; Fox/Channel 5), drug-dealers move in across the street, guest-star rapper Tone Loc wants to shoot them, and although there's an interesting joke about *Driving Miss Daisy,* Charles S. Dutton, as usual, brings as much menace as he does humor to subject matter no other sitcom would touch. . . . In **Quiet Killer** (Tuesday, March 24; 9 to 11 P.M.; CBS), epidemiologist Kate Jackson, her Indiana sidekick Jeffrey Nordling, and health commissioner Jerry Orbach find themselves fighting, right here in New York City, on the eve of the Democratic Convention, in the middle of a garbage strike, an outbreak of the same Black Plague that devastated Egypt and half the known world back in whenever. The acting's not much, but action-director Sheldon Larry knows how to scare people. Of course, we're supposed to think about AIDS too. . . . In **Highway Heartbreaker** (Sunday, March 29; 9 to 11 P.M.; CBS), from his Porsche, John Schneider sweet-talks Linda Gray, who loves him, Heather Locklear, who's just greedy, and Tracy Nelson, who needs the extra money for her church, out of their life savings, so they conspire at his comeuppance. I like Nelson, but this need not otherwise detain you. . . . *Frontline* has followed the right-to-die story of Nancy Cruzan from her car crash in 1983, through her brain-damaged "vegetative state" in a Missouri hospital, all the way to the Supreme Court. **The Death of Nancy Cruzan** (Tuesday, March 24; 9 to 10:30 P.M.; Channel 13) ends a trilogy by hearing from everyone, without narration. . . . **Families First With Bill Moyers** (Wednesday, March 25; 9 to 10:30 P.M.; Channel 13) examines home-based therapy programs to repair broken families and concludes that they're a better bet for our children than foster care.

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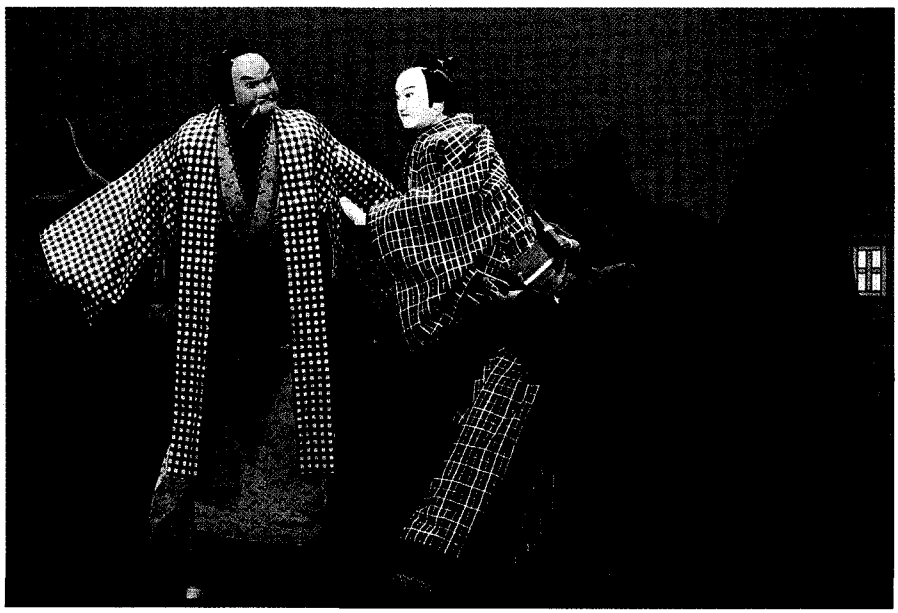
GRAND ILLUSION

". . .Even as you succumb to the emotional ecstasy Bunraku aims for, your attention is directed to the sheer craft of the work. . ."

A PERFORMANCE EVENT FOR WHICH THE REquired reading is an essay by the French semiotician Roland Barthes ("Lesson in Writing"), another by Susan Sontag, and Heinrich von Kleist's celebrated "Concerning the Puppet Theater" promises to be an elevated and demanding intellectual experience. But **Bunraku,** the National Puppet Theater of Japan, recently at the City Center, manages to combine the qualities promised by these connoisseurs of aesthetic abstraction with the pleasures of homemade make-believe to be found in the most primitive puppet show for children. In both forms of theater, meaning is achieved by extravagant creative play that draws on literalism without being tethered to it.

Bunraku is an ancient, codified art—strange and beautiful in its exalted refinement. Its peculiar effectiveness lies, as Barthes indicates, in its radical separation of elements that are customarily fused in realistic Western theater. Toddler-size dolls with delicate articulations such as moving eyelids and jointed fingers are manipulated by black-swathed experts, three men to a puppet. The situation is already odd and enigmatic: seeing gesture effected by an inanimate body, the impulse for which comes from a symbiotic group of living beings whom you're asked to read as invisible. Add to this the distancing of the aural element: Off to the side of a kinetic and scenic display as brilliant and mute as a ballet, the complementary narration and dialogue are sung and chanted by a vocal virtuoso who is accompanied by erratically vibrating rhythms plucked out by an instrumentalist on the samisen.

The purpose of this fracturing of realism is, clearly, to open the door to essences. And everything does contribute to that end—the exquisite self-containment of the gestures, the scrupulous stylization of each aspect of the performance, the impassivity with which the profoundest passions are rendered. Yet a significant part of the delight Bunraku offers is the constant revelation of the tensions and ironies involved in the "deconstruction" process.



ONLY MAKE-BELIEVE?: *Puppeteers and protagonists in* The Love Suicides.

Take just one example: the proposition that the puppeteers are invisible. Persuaded by the theatrical logic of the idea, you suspend your disbelief, negating the evidence of your eyes, until, as the performance unfurls and feelings mount, the let's-pretend is suddenly transformed into actuality. The dolls become so real, you're astonished—not to find that they appear to lead physically independent lives (they even seem to breathe) or that you have begun to credit them with emotional experience as well as emotional affect, but that you're convinced they possess souls.

The psychic force that accumulates in the puppets is understandable when, for instance, you read in the souvenir book that the master Bunraku puppeteer assembles his own doll for the production, "embuing both himself and the puppet with the person he will portray." In scenes where this puppeteer is unhooded, his face is relaxed but raptly attentive, like that of an experienced Zen practitioner; it doesn't express emotion yet seems open to all emotions. One such artist recently told a local reporter, "The important thing is no longer what is on my face but what is in the puppet's heart."

Even as you succumb to the rarefied emotional ecstasy Bunraku aims for, your attention is directed to the sheer craft of the work—the purely technical trickery by which the dolls are made to manipulate their miniaturized props or the coordination in space and time of the puppeteers, one of whom is responsible for the mannequin's head and right hand, another for its left, a third, crouched and scuttling, for its gait. The spectator is treated to a continual marvelous contradiction: No sooner is he transported by the sublimity of Bunraku's art than he is invited to appreciate its astute mechanics. It is this constantly shifting perception that makes the genre revelatory and unique.

The play given in the New York engagement, *The Love Suicides at Sonezaki,* is a tale of star-crossed lovers written in 1703 by the venerated Japanese dramatist Chikamatsu Monzaemon. Even without direct access to its language, you can experience many of its telling features. A splendid tactic is its juxtaposition of trivial domestic activity with individual tragedy. On one side of the stage you find the doomed lovers recognizing their fate and still pathetically resisting it, while on the other, life winds on in the form of the cozy inanities of gossip. In the final act, however, all the comforting genre pictures are shed. The lovers, ennobled by their unwavering mutual commitment, make their way to the land of death. The journey, at once physical and emotional, is pure lyricism. Images, outcries, and ultimate actions are all transcendent.

Aficionados will find it hard to select the single moment in this metaphorically dense passage that means most to them. Is

Photograph by Johan Elbers.

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1972

Shag rugs and leisure suits are hip.
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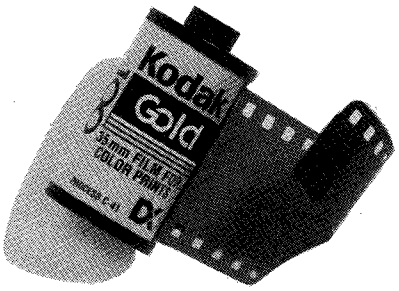

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it the heroine's shedding her brilliantly colored kimono (her life) to reveal a snowy underdress (her soul)? Her desperately flinging that outer garment at a tree where the blossoms in the fabric become autumn leaves displaying their last burst of glory? Is it the shuddering of the lovers when they momentarily shy away from the mortal sacrifice to which they're committed? Or is it the man's plunging his sword into his beloved's throat, which gives you the morbid, voluptuous thrill of sweet flesh penetrated as life is extinguished? Perhaps the most significant moment comes in the very next second, when the two pairs of tiny wooden, white-lacquered hands fall limp and you realize that you've surrendered to patent fantasy.

BALANCHINE'S HAUNTING *Errante,* CREATED for his short-lived company Les Ballets 1933, had only a brief afterlife in the choreographer's subsequent undertakings before it was consigned to the realm of potent but insubstantial memories. Images and ideas from it migrated to Balanchine's later works, but since its impact was essentially atmospheric—Pavel Tchelitchew was responsible for the ballet's surreal theme and scenic effects—we're left with only the slightest accumulation of concrete evidence about it. The best-known visual images that remain are a series of photos taken of the 1935 revival by George Platt Lynes, a photographer of masterly sensibility. They depict the ballet's exquisitely tormented central figures encountering their fate amid gorgeous drapings of fabric—the bodies, stopped in time, accruing a solid, sculptural weight.

Recently, another (perhaps truer) view of the ballet surfaced at the Houk Friedman gallery, in an exhibition of the work of **Ilse Bing,** who, at Tchelitchew's invitation, shot the original production at the Théâtre des Champs-Élysées. Dance per se was never Bing's subject, but a profound awareness of time and motion permeates all of her work. So it is not surprising that her view of the fleeting figures Balanchine and Tchelitchew invoked between them—today as lost to us as the clouds that crossed yesterday's sky—best echoes André Levinson's eyewitness report on the overall effect of Les Ballets 1933, the attempt to "express with the greatest intensity and pertinence what Goethe called 'the totality of the present instant.' "

Bing immortalizes four anonymous angels—young women with unbound hair in flimsy white gowns. Their faces are alight with their own vitality and the thrill of the dance. Animated by their action, the froth of fabric on their bodices swirls around them, suggesting wings. The effect is simultaneously that of rush and suspension, of the evanescent suddenly—as if by some divine accident—caught. ■

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Theater/John Simon

THE GUARY APES

"... *Baboons* is a play in search of an opera. *Death and the Maiden* reduces a national and individual tragedy to a mere whodunit..."

WHAT IN ZEUS'S NAME COULD JOHN GUARE have had in mind when he wrote **Four Baboons Adoring the Sun**? I'm told that the text was initially intended as a libretto for a Leonard Bernstein opera, itself a dubious undertaking. This may explain the bizarreness of the form; nothing can explain the queerness of the content. Perhaps the author was practicing some seventh degree of separation from reality as an exercise in spiritual levitation.

We have here a play in search of an opera, what with the god Eros stepping off a sometimes emerging, sometimes sinking central disk that throughout the short but endless evening carries things on and off. Eros, whose attire (courtesy of Willa Kim) befits a male go-go dancer, comments on the action of the play in a kind of cantilena that Eugene Perry sings as well as Stephen Edwards's depressed music allows. The others talk in prose, featuring, however, such poetic albeit ungrammatical conceits as "like you're all in this immensely delicate lasagna," referring to the archaeological layering of the earth.

ECLIPSED: *Stockard Channing and James Naughton in* Four Baboons Adoring the Sun.

For Philip and Penny—the only characters who are not baboons or, worse yet, brats—are archaeologists. He was once her teacher and lover; she then married a congressman, he a woman named Jean. Years later, she attended a lecture of his; soon they were in Paris, getting married (having duly shed their unsuitable mates); now they are at a Sicilian airport to fetch their numerous offspring. He has five kids, she four—or vice versa; it hardly matters. They take them to their dig (all this is mimed; there is no realistic scenery) to get acquainted with their new parents, their new step-siblings, and the ever-new wonders of archaeology. "The whole world is one vast archaeological dig," Philip opined in his lecture; when he said that, Penny informs us, "my heart stood still"—either because she likes to quote song titles or because she has a ticker that thrills to pseudo-ecumenical metaphors.

"Don't tell the kids this part," Eros sings repeatedly, and the adults repeatedly repeat after him. Nevertheless, they do tell about their courtship, their newfound bliss, and the deep satisfactions of the dig in great, even if redundant, detail, the kids having learned all this by eavesdropping on transatlantic phone calls, and the audience not requiring so many mundane particulars. The kids get a chance at some digging of their own, the adults having thoughtfully buried for them a few artifacts in the top layer of the lasagna, but the little ones don't dig this stuff. They look for keener summer pleasures, and the two eldest of the respective broods, Wayne and Halcy (a girl), both thirteen, hearing Penny and Philip fantasize about having a baby together, decide that the couple is too old for this and that they, Halcy and Wayne, had better do it instead.

Promptly we see them scrambling up a highly decorative spherical sculpture that serves as mountain, sun, stained-glass rosette, and set designer's conversation piece. They copulate in full view of their worried but helpless parents. Since Penny gave them all new mythological names, Wayne, who thinks himself Icarus, invites Halcy to step off the high rocky ledge with him, so that, hand in hand, they can fly or hurtle into an abyss of love and death. This is hardly the way to make babies, but never mind. Halcy refuses his extended hand, and Wayne hurtles solo.

I won't tell you more, because if there is one thing worse than excessive plot summary, it is excessive non-plot summary. But I must alert you to the one truly dramatic development, even if it's only in the scenery. At one point, Philip describes an ancient piece of statuary he saw (at the Louvre, I think): four baboons adoring the sun. All along, we have noted four headless seated granite figures bordering the back edge of the acting area. At play's end, they sprout heads: They're baboons, adoring you-know-what. Cute as this heady metamorphosis is, it's up to you to decide whether it's worth an 80-minute wait.

Tony Walton's décor is spectacular, although—appositely—more in an International Interior Design Show way than in a theatrical one. Richard Pilbrow's lighting enjoys itself hugely, but even Paul Arditti's excellent sound cannot always make the squeaky children's voices penetrable. Stockard Channing is eager and effervescent, James Naughton laid back when not laid low under the inventive but ultimately stymied staging of Peter Hall. Not since *Via Galactica* has he had to contend with such a universe-tripping show. But there at least he had a bouncy trampoline; here only that divine dumbwaiter.

ARIEL DORFMAN, THE CHILEAN WRITER, brings us his **Death and the Maiden,** a drama set in a country that, the program coyly tells us, "is probably Chile." A long era of dictatorship has yielded to a new

Photograph by Martha Swope.

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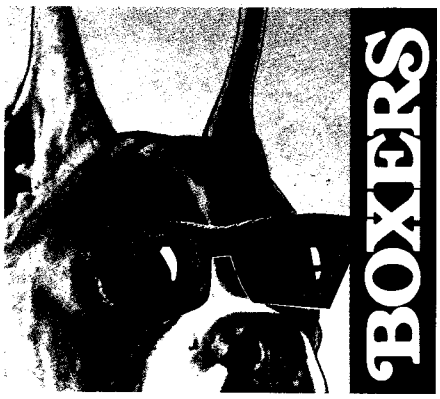

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democracy, and Gerardo Escobar, a lawyer, has been appointed to the presidential commission investigating political crimes. Driving back to his beach house, he blows a tire and, having neither a spare nor a jack (much is made of these two unconvincing circumstances), gets a stranger, Dr. Miranda, to give him a lift home. By an even less persuasive device, Miranda drops in after midnight, and Gerardo's wife, Paulina, recognizes him (or so she thinks) as the man who, fifteen years ago, participated in torturing her and repeatedly raped her. But she keeps mum.

Miranda accepts Gerardo's invitation to spend the night (more stretching of credibility), and while he sleeps, Paulina knocks him out, drags him into the living room, ties him to a chair, and gags him. In the morning, she is seated beside him with a gun. She tells her flabbergasted husband that they will hold a trial; Gerardo is to be the defense, Paulina the witness, prosecutor, and judge. Miranda, when he does get a chance to speak, flatly denies being *that* doctor. Paulina, we gather, has been mentally unbalanced since those terrible events: Is she capable of determining what's what? And how will she deal with Miranda if he is found guilty?

But we do not get enough of the Escobars' home life to infer just how crazy Paulina is. Or enough about this society to deduce whether Miranda's loving Schubert's famous quartet and quoting (or misquoting) Nietzsche constitute enough grounds for identifying a person. We don't even know what to make of the fact that former evildoers are to be ferreted out but granted amnesty. Yet these are small matters compared to the basic insufficiency of reducing a national and individual tragedy to a mere whodunit. For despite the little grace (or disgrace) notes of humorous squabbles and troubled personal relationships, the play is really all is-he-or-isn't-he, did-he-or-didn't-he: too trivial for the amount of suffering on which it is predicated. Can you imagine *Hamlet* if its only real concern were whether Claudius did or did not poison his brother?

Yet even as a whodunit, *Death and the Maiden* fails because it avoids coming satisfactorily to grips with the one question it raises. Would Agatha Christie leave a murder unresolved and then pride herself on her ambiguity? And it isn't as if the wit, pathos, or language here were good enough to carry the play or even a half-pound paperweight. Mike Nichols's direction does not seem to achieve more than anyone else's would, and the acting does rather less. Gene Hackman is a believable Miranda, perhaps because he is spared the excesses of Dorfman's fancy writing. But Richard Dreyfuss's lawyer is only Richard Dreyfuss, take it or leave it. As for Glenn Close, she is not exactly bad but seems, as usual, miscast. For Miss Close is almost always a bit too much this or not enough that; with rare exceptions, her performances leave you undernourished or overstuffed. Personally, I would have loved to see Mary Beth Hurt or Laila Robins in the part, or indeed Lizbeth Mackay, Miss Close's talented standby.

Curiously, Tony Walton, perhaps having shot his wad on *Baboons,* has under- or misdesigned the scenery, which is sparse and a bit bewildering. And Jules Fisher's lighting (no doubt at Nichols's behest) turns illicitly stylized for a naturalistic play. But Ann Roth's costumes are suitably understated. Last time, I reviewed a terrible play by Richard Caliban. Here, despite an Ariel and a Miranda, things are not appreciably better.

HENRIK IBSEN'S **The Master Builder** IS ONE of the greatest plays ever written, though you wouldn't know it from the National Actors Theatre production—indeed, its own author wouldn't know it. You can do *The Master Builder* without many things, as here, but not with a master builder who is not even a journeyman. Earle Hyman's master builder Solness dodders, shuffles, slouches, indulges in slack-jawed leers, shimmies with his jowls, pops his eyes at the audience, and makes funny gestures like elaborately scratching (or is it tickling?) his head. Instead of speaking his lines, he whines, whinnies, growls, lurches into a falsetto singsong, and sometimes literally sings them. You cannot even say that at least he doesn't bump into the scenery. He does. Perhaps Tony Randall, the director, neglected to tell Hyman that *The Master Builder* is not a comedy.

As Hilda Wangel, Madeleine Potter strides onstage dressed as a comic-strip troll and proceeds to talk in a Baby Snooks voice, but she improves a bit as the evening drags on. She deserves a lot of credit in any case for being able to keep a straight face opposite Hyman. As Mrs. Solness, Lynn Redgrave overshoots the mark of a dried-up woman, landing in the Ghost of Christmas Past. Patrick Tull contributes a crass caricature as Dr. Herdal, and Peter McRobbie is dullness itself as Ragnar Brovik. As old Brovik and Kaja, respectively, John Beal and Maryann Plunkett do honorably in no-account roles. David Jenkins's penny-pinching scenery seems to recycle oddments from past NAT productions. Tony Randall has directed conservatively, with only a few excesses. But having failed to obtain Jason Robards for the lead, he should have held out for George C. Scott or quit. By the way, everyone pronounces Solness correctly as Soolness until McRobbie comes on saying Soalness. In the present case, I'd opt for Soulless.

As the NAT faces its second season (assuming that this one hasn't done it in), Randall should do some serious soul-searching. He must learn to delegate authority to a literary manager, a dramaturg, some sort of producing team. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

COURT OF APPEAL

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—3/25–4/7: *The Ear* (1969). #2—3/25–26: *The Pawnbroker* (1965); *Bye Bye Braverman* (1968). 3/27: *The Producers* (1968); *The Critic* (1963); *Where's Poppa?* (1970). 3/28–29: *Once Upon a Time in America* (1983). 3/30: *Surrender* (1927); *The Bells* (1926). 3/31: *Hester Street* (1974); *The Angel Levine* (1970). #3—*35 Up*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Until the End of the World*. #2—*American Dream*. #3—*Mississippi Masala*. #4—*Edward II*. #5—*My Own Private Idaho*. #6—*Where Angels Fear to Tread; Proof*.

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—Through 3/26: *Resident Alien*; "Young Black Filmmakers Series." Opening 3/27: *Alex*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Once Upon a Crime*. Opening 3/27: *The Cutting Edge*. #2—*Fried Green Tomatoes*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 3/25–26: *Swann in Love* (1984); *Andrei Tarkovsky's The Sacrifice* (1986). 3/27–28: *Monsieur Hire* (1989); *Babette's Feast* (1988). 3/29: *La Lectrice* (1989); *The Music Teacher* (1989). 3/30: *My New Partner* (1985); *One Woman or Two* (1987). 3/31: *Old Enough* (1984); *MacArthur's Children* (1985).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Naked Lunch*. #2—*Basic Instinct*. #3—*My Cousin Vinny*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 3/25: *Nightmare Alley* (1947); *The Razor's Edge* (1946). 3/26: *Camille* (1936); *Queen Christina* (1934). 3/27–28: *Who's Afraid of Virginia Woolf?* (1966); *Butterfield 8* (1960). 3/29: *Rebecca* (1940); *The Spiral Staircase* (1946). 3/30: *Devil in the Flesh* (1987); *China Is Near* (1968). 3/31: *The Trouble With Harry* (1955); *Lifeboat* (1944).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Shadows and Fog*. #2—*The Mambo Kings*. #3—*Shadows and Fog*. #4—*Bugsy*. #5—*Wayne's World*. #6—*Wayne's World*. #7—*JFK*. Opening 3/27: *Ruby*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Beauty & the Beast*. #2—*The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle*. #3—*Noises Off*. #4—*Kafka*. #5—*Shakes the Clown*. #6—*Hear My Song*. #7—*Daughters of the Dust*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *All Sick and Twisted Festival of Animation*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*American Me*. #2—*The Lawnmower Man*. Opening 3/27: *White Men Can't Jump*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Hearts of Darkness*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*High Heels*. #2—*Europa, Europa*. #3—*Memoirs of a River*. #4—*Voyager*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Article 99*. #2—*Basic Instinct*. #3—*Lawnmower Man*. #4—*Final Analysis*. #5—*Basic Instinct*. #6—*Prince of Tides*. Opening 3/27: *Ladybugs*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*My Cousin Vinny*. #2—*Fried Green Tomatoes*. #3—*Once Upon a Crime*. #4—*Noises Off*. #5—*This Is My Life*. #6—*American Me*. #7—*My Cousin Vinny*. #8—*This Is My Life*. #9—*Wayne's World*. Opening 3/27: *The Cutting Edge*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Bugsy*. #2—*Gladiator*. #3—*The Hand That Rocks the Cradle*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Grand Canyon*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *The Lawnmower Man*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Basic Instinct*. #2—*Article 99*. #3—*Wayne's World*. Opening 3/27: *Ladybugs*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *My Cousin Vinny*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*American Me*. #2—*Bugsy*. #3—*Noises Off*. #4—*Once Upon a Crime*. Opening 3/27: *The Cutting Edge*.

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42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*American Me*. #2—*Gladiator*. Opening 3/27: *Ruby*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Wayne's World*.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*My Cousin Vinny*. #2—*My Cousin Vinny*. #3—*The Mambo Kings*. #4—*Basic Instinct*. #5—*Bugsy*. #6—Through 3/26: *The Memoirs of an Invisible Man; Highway to Hell*. Opening 3/27: *White Men Can't Jump*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Noises Off*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Once Upon a Crime*. **EMBASSY 3**—*The Hand That Rocks the Cradle*. **EMBASSY 4**—*Article 99*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Edward II*. #2—*The Prince of Tides*. #3—*My Own Private Idaho*. #4—*The Prince of Tides*. #5—*Shining Through*. #6—*Black Robe*. Opening 3/27: *The Cutting Edge*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Lawnmower Man*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Bugsy*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala*. #2—*Where Angels Fear to Tread*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Beauty & the Beast*. #2—*Grand Canyon*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *JFK*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Fisher King*.

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *My Cousin Vinny*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Where Angels Fear to Tread*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Final Analysis*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Gladiator*. Opening 3/27: *White Men Can't Jump*. #2—*American Me*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes*. **CORONET**—*This Is My Life*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Meeting Venus*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Noises Off*. **CINEMA II**—*Othello*. **CINEMA THIRD AVE.**—*Hear My Song*.

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Europa, Europa*.

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*The Lawnmower Man*. #2—*The Lawnmower Man*. #3—*Article 99*. #4—*Once Upon a Crime*. #5—*Memoirs of an Invisible Man*. Opening 3/27: *Ruby*. #6—*Shining Through*. Opening 3/27: *The Cutting Edge*.

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Final Approach*. #2—*Basic Instinct*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Under Suspicion*.

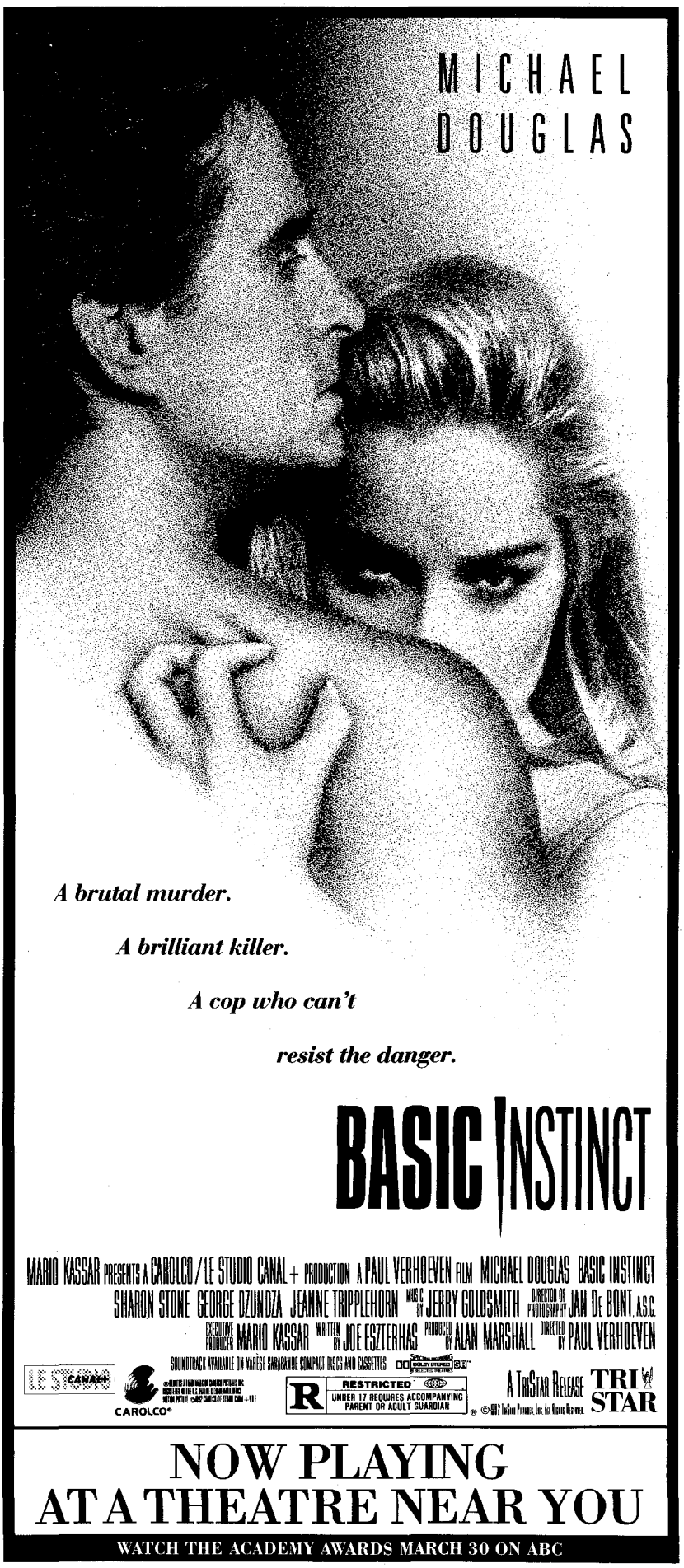
62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Mambo Kings*. #2—*Wayne's World*. Opening 3/27: *Ladybugs*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Shadows and Fog*.

65. UA EAST—First Ave. at 85th St. (249-5100). *Once Upon a Crime*. Opening 3/27: *Ladybugs*.

66. 86TH STREET EAST—86th St. east of Third Ave.



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MOVIES

(249-1144). #1—*Beauty & the Beast; Grand Canyon.* #2—*Noises Off.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*The Prince of Tides.* #2—*Wayne's World.* #3—*The Mambo Kings.* #4—*Article 99.* #5—*JFK.* #6—*Mississippi Masala.* Opening 3/27: *Ruby.* #7—*Basic Instinct.* Opening 3/27: *The Cutting Edge.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*The Lawnmower Man.* Opening 3/27: *White Men Can't Jump.* #2—*American Me.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Shadows and Fog.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *This Is My Life.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Raise the Red Lantern.* #2—*The Double Life of Véronique.* #3—*Toto le Heros.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Fried Green Tomatoes.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Mambo Kings.* #2—*Noises Off.* #3—*Article 99.* #4—*Basic Instinct.* #5—*Wayne's World.* #6—*Gladiator.* Opening 3/27: *Ladybugs.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Lawnmower Man.* #2—*My Cousin Vinny.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*American Me.* Opening 3/27: *White Men Can't Jump.* #2—*Once Upon a Crime.* Opening 3/27: *The Cutting Edge.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*American Me.* #2—*The Lawnmower Man.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 3/7–29: "Masters of Cinematography: A Vittorio Storaro Retrospective." 3/29: "An Afternoon With Vittorio Storaro." Followed by the New York premiere of *Immortality* (part three of *Roma Imago Urbis*) (1992), dir. Luigi Bazzoni. 3/28: *Tucker: The Man and His Dream* (1988), dir. Francis Ford Coppola; *New York Stories: Life Without Zoe* (1989), dir. Francis Ford Coppola; *Reds* (1981), dir. Warren Beatty. 3/29: *Dick Tracy* (1990), dir. Warren Beatty.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 3/26: *The Lost Language of Cranes*, dir. Nigel Finch. Screening benefits the Community Research Initiative on AIDS. Tickets are $10; call (889-1958). 3/27: "Open House (35mm & video). An open forum presented by The Education Project. 3/27, 28: *Cage/Cunningham* (1991), dir. Elliot Caplan. 3/27–29: "Classics of Italian Silent Cinema." Program #4: The Epic Cinema. 3/28, 29: "Tales From Czechoslovakia." Performed by Vít Hořejš. 3/28: "Swedish Avantegarde Films, 1924–90." 3/29: "The Film Diary of Yasunori Yamamoto: Installment #2 of *Pulse* (1979-)."

BACA—200 Eastern Pkwy., Brooklyn (718-783-3077). Free. 3/7–28: Screenings of the winning entries of the 26th Annual Film and Video Festival. For complete screening dates and lists call (718-783-3077) Screenings 3/26 at the Millennium, 66 East 4th St. 3/28 at Metroploitan Museum, Uris Center Auditorium, Fifth Ave. & 81st St.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). Through March: "Swiss Cinema Now." 3/25, 27: *La Méridienn* (1988), dir. Jean-François Amiguet. 3/28, 30: *Reise Der Hoffnung/Journey of Hope* (1990). 3/26, 28: *Höhenfeuer/Belli's Brother/Alpine Fire* (1985). 3/26, 31: *Du Mich Auch/Same to You* (1987), dirs. Anja Franke, Dani Levy, and Helmut Berger. 3/27, 29: *Toujours et Eternellement/Always and Forever* (1990), dir. Samir; *Immer & Ewig/Heaven and Earth* (1990), dir. Samir. 3/28, 29: *Killer Aus Florida/Killer From Florida* (1983), dir. Klaus Schaffhauser; *Der Lauf Der Dinge/The Way Things Go* (1987), dir. Peter Fischli and David Weiss. 3/29, 31: *Arthur Rimbaud, A Biogra-*

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phy (1991), dir. Richard Dindo. 3/30: *Happy End* (1987), dir. Marcel Schüpbach. 3/31: *Reisen Ins Landesinnere/Journey into the Interior* (1988), dir. Matthias von Gunten. "Movies for Kids." 3/28: *The Magic Violin* (1988), dir. Adam Nadler; *Walking the Dog* (1991), dir. Bonnie Palef; *Breaking the Ice* (1992), dir. Jonathan Nordlicht. "Mozart on Film." 3/25, 27, 29, 31: *The Magic Flute* (1974), dir. Ingmar Bergman.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 3/25: *Sauve Qui Peut (La Vie)* (1980), dir. Jean-luc Godard.

GOETHE HOUSE—666 Third Ave. (972-3960). Free. Through 4/2: "The Films of Percy Adlon." 3/28: *Sugarbaby* (1985). 3/29: *Bagdad Cafe* (1987). 3/30: *Jean Paul, Fantasy Piece on a Franconian Genius* (1975); *Herschel and the Music of the Stars* (1985). 4/4: *Rosalie Goes Shopping* (1989). For more Percy Adlon films see The Public Theater.

THE JEWISH MUSEUM—Programs housed at The New-York Historical Society, Central Park West at 77th St. (399-3430). $8. 3/29 at 2: "Confronting Ethnicity: Humor and Irony." *The Plot Against Harry* (1969); *Hairpiece: A Film for Nappy-Headed People* (1985).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 3/24–31: "William H. Harnett."'"Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through March: "Early 20th Century Art Movements." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884*.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. 3/26: "25th Annual BACA Film & Video Festival." 3/27: "11th Annual Black Maria Film Festival." 3/28: "Craig Baldwin/Bruce Conner."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 3/20–4/5: "New Directors/New Films." 3/24, 25: *Alex* (Portugal/1990), dir. Teresa Villaverde Cabral. 3/25, 26: *Lovers* (Spain/1990), dir. Vincente Aranda. 3/26: *Finding Christa* (USA/1991), dir. Christine Noschese. 3/27, 28: *Adorable Lies* (Cuba/1991), dir. Gerardo Chijona. 3/27, 28: *Swoon* (USA/1992), dir. Tom Kalin. 3/28, 29: *Motorama* (USA/1991), dir. Barry Shils. 3/28, 29: *Satan* (Russia/1990), dir. Viktor Aristov; *Meeting With Father* (Ukraine/1990), dir. Alexander Rodnyansky. 3/29, 30: *Le Ciel de Paris* (France/1991), dir. Michel Bena; *Viaduc* (Holland/1991), dir. Danniel Danniel. 3/29, 31: *Quiet Days in August* (Greece/1991), dir. Pantelis Voulgaris. 3/31, 4/1: *Shadow on the Snow* (Hungary/1991), dir. Attilla Janisch; *Replay* (USA/1991), dir. Cameron Spencer.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6. Cinema #1: 3/20–26: *Daughters of the Dust* (1992). 3/27–4/2: *Thank You and Goodnight!* (1990), dir. Jan Oxenberg. Cinema #2: 3/24–26: *1000 pieces of Gold* (1991). 3/27–4/2: *The Yen Family* (1988), dir. Yojiri Takita.

NEW-YORK HISTORICAL SOCIETY—170 Central Park West at 77th St. (873-3400) $4.50. 3/25: *The Miracle of Morgan's Creek* (1944), dir. Preston Sturges.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 2/27 at noon: 3/3–4/28: "A World of Silents: International Silent Cinema." 3/31: *Ella Cinders* (1926), dir. Alfred E. Green.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. 3/20–4/2: "The Films of Percy Adlon." 3/24–26: *The Guardian and His Poet* (1978). 3/27–29: *The Swing* (1983). 3/31–4/2: *The Five Last Days* (1982). 3/20–4/2: *Finzan* (1990), dir. Cheik Oumar Sissoko. 3/20–4/2: *The Puerto Rican Mambo (Not a Musical)* (1992), dir. Ben Model.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). "Classic and Contemporary Italian Cinema." 3/30: *The Story of Boys and Girls* (1991); *The Icicle Thief* (1990).

WOMEN ONE WORLD (WOW) CAFE—59 E. 4th St. (679-7350). $7. Through 4/11: "The 5th Annual Women's Film and Video Festival." All films Weds.–Sat. at 8.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*American Me*. #2—*Gladiator*. #3—*The Lawnmower Man*.

FROM THE ACADEMY AWARD-WINNING DIRECTOR OF ROCKY AND THE KARATE KID

STEPHEN DORFF
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152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Basic Instinct*. #2—*American Me*. #3—*My Cousin Vinny*. #4—*Mississippi Masala*. #5—*Gladiator*. #6—*The Lawnmower Man*. #7—*Once Upon a Crime*. #8—*Wayne's World*. #9—*The Mambo Kings*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 3/26: *Once Upon a Crime*. Beg. 3/27: *Ladybugs*. #2—*Basic Instinct*. #3—*My Cousin Vinny*. #4—*Wayne's World*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Final Analysis; American Me*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*American Me*. #2—*Gladiator*. #3—*Basic Instinct*. #4—*Wayne's World*.

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Article 99*. #2—*Mississippi Masala; Beauty & the Beast*. #3—*The Memoirs of an Invisible Man*. #4—*Gladiator*. #5—*Basic Instinct*. #6—*The Hand That Rocks the Cradle*. #7—*My Cousin Vinny*. #8—*American Me*. #9—*The Lawnmower Man*. #10—*Stop! Or My Mom Will Shoot*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Memoirs of an Invisible Man*. #2—*Stop! Or My Mom Will Shoot*. #3—*The Adventures of the Great Mouse Detective; Gate II*. #4—*Gladiator*. #5—*Beauty & the Beast; Final Analysis*. #6—*My Cousin Vinny*. #7—*The Hand That Rocks the Cradle*. #8—*Article 99*. #9—*Basic Instinct*. #10—*Wayne's World*. #11—*Mississippi Masala*. #12—*American Me*. #13—*The Lawnmower Man*. #14—*Once Upon a Crime*.

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—*Shadows and Fog*. #4—*Noises Off*. #5—*Fried Green Tomatoes*. #6—*American Me*. #7—*The Adventures of the Great Mouse Detective; Once Upon a Crime*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Prince of Tides; Article 99*. #2—*Shadows and Fog*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*American Me*. #2—*Basic Instinct*. #3—*My Cousin Vinny*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—*This Is My Life*. #4—*Mississippi Masala*. #5—*Beauty & the Beast; Fried Green Tomatoes*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Stop! Or My Mom Will Shoot; Gladiator*. #2—*Gate II; American Me*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Gladiator*. #2—*Wayne's World*. #3—*The Lawnmower Man*. #4—*Article 99*. #5—*Stop! Or My Mom Will Shoot*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*American Me*. #2—*Gladiator*. #3—*Basic Instinct*. #4—*The Lawnmower Man*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Gladiator*. #2—*Stop! Or My Mom Will Shoot*. #3—*The Hand That Rocks the Cradle*. #4—*American Me*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Lawnmower Man*. #2—*Fried Green Tomatoes*. #3—*Once Upon a Crime; Beauty & the Beast*. #4—*Basic Instinct*. #5—*My Cousin Vinny*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Noises Off*. #2—*Wayne's World*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Wayne's World*. #2—*Noises Off*. #3—*The Lawnmower Man*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Through 3/26: *Fried Green Tomatoes*. Beg. 3/27: *White Men Can't Jump*. #2—Through 3/26: *Gladiator*. Beg. 3/27: *Cutting Edge*. #3—*Basic Instinct*. #4—*My Cousin Vinny*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*American Me*. #2—*Basic Instinct*. #3—*Gladiator*. #4—*Mississippi Masala*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Mambo Kings*. #2—Through 3/26: *The Lawnmower Man*. Beg. 3/27: *Cutting Edge*. #3—*Basic Instinct*. #4—*My Cousin Vinny*. #5—*Wayne's World*. #6—Through 3/26: *This Is My Life*. Beg. 3/27: *Ladybugs*. #7—*Final Analysis*. #8—*Shadows and Fog*. #9—Through 3/26: *Once Upon a Crime*. Beg. 3/27: *Power of One*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Mississippi Masala*. #2—*American Me*. #3—*Stop! Or My Mom Will Shoot*. #4—*My Cousin Vinny*. #5—*The Lawnmower Man*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Basic Instinct*. #2—*Mississippi Masala*. #3—*My Cousin Vinny*. #4—*American Me*. #5—*The Lawnmower Man*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*American Me*. #2—Through 3/26: *Gladiator*. Beg. 3/27: *White Men Can't Jump*. #3—Through 3/26: *The Lawnmower Man*. Beg. 3/27: *Ladybugs*. #4—*My Cousin Vinny*. #5—*Basic Instinct*. #6—*Wayne's World*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Noises Off*. #2—*The Mambo Kings*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*My Cousin Vinny*. #2—*Shadows and Fog*. #3—*Basic Instinct*. #4—Through 3/26: *Final Analysis*. Beg. 3/27: *Cutting Edge*.

303. CORONA—PLAZA—(639-7722). #1—*The People Under the Stairs; American Me*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*My Cousin Vinny*. #2—*This Is My Life*. #3—Through 3/26: *Gladiator*. Beg. 3/27: *Ladybugs*. #4—*Wayne's World*. #5—Through 3/26: *Article 99*. Beg. 3/27: *White Men Can't Jump*. #6—*Fried Green Tomatoes*. #7—*Basic Instinct*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Noises Off*. #2—*Wayne's World*. #3—*Article 99; Mississippi Masala*. #4—*Once Upon a Crime*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Noises Off*. #2—*Shining Through; Beauty & the Beast*. #3—*My Cousin Vinny*. #4—*This Is My Life*.

307. FLUSHING—UA QUARTET—(359-6777). #1—Through 3/26: *The Lawnmower Man*. Beg. 3/27: *White Men Can't Jump*. #2—*American Me*. #3—*Wayne's World*. #4—Through 3/26: *Once Upon a Crime*. Beg. 3/27: *Ladybugs*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Noises Off*. #2—*My Cousin Vinny*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Beauty & the Beast; JFK*. #2—*The Adventures of the Great Mouse Detective; Blame It on the Bellboy*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Gladiator*. #2—*American Me*. #3—*Basic Instinct*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 3/26: *This Is My Life*. Beg. 3/27: *Power of One*. #2—*The Mambo Kings*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Shadows and Fog*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*The Lawnmower Man*. #2—Through 3/26: *Final Analysis*. Beg. 3/27: *White Men Can't Jump*. #3—*My Cousin Vinny*. #4—*Fried Green Tomatoes*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*American Me*. #2—*Mississippi Masala*. #3—*The Lawnmower Man*. #4—*Once Upon a Crime; The Hand That Rocks the Cradle*. #5—*Article 99*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*This Is My Life*. #2—*Shadows and Fog*. #3—*Fried Green Tomatoes*. #4—*My Cousin Vinny*. #5—*Wayne's World*. #6—*Basic Instinct*. #7—*Basic Instinct*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*My Cousin Vinny*. #2—*The Memoirs of an Invisible Man; Stop! Or My Mom Will Shoot*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*American Me*. #2—*Basic Instinct*. #3—*The Lawnmower Man*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—Through 3/26: *Gladiator*. Beg. 3/27: *White Men Can't Jump*. #2—*American Me*. #3—*Article 99*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*My Cousin Vinny*. #2—*Noises Off*. #3—*Basic Instinct*. #4—Through 3/26: *My Cousin Vinny*. Beg. 3/27: *Ladybugs*. #5—*Wayne's World*. #6—Through 3/26: *The Lawnmower Man*. Beg. 3/27: *Cutting Edge*. #7—Through 3/26: *The Mambo Kings*. Beg. 3/27: *Ruby*.

320. REGO PARK—DRAKE—(457-4002). *Hook; The Prince of Tides*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*The Hand That Rocks the Cradle; This Is My Life*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*JFK*. #2—*American Me*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle*. #2—*Beauty & the Beast; Article 99; Wayne's World*.

401. NEW DORP—HYLAN—(351-6601). #1—*Basic Instinct*. #2—*My Cousin Vinny*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*My Cousin Vinny*. #2—*The Lawnmower Man*. #3—Through 3/26: *The Mambo Kings*. Beg. 3/27: *Cutting Edge*. #4—*My Cousin Vinny*. #5—*Basic Instinct*. #6—*Wayne's World*. #7—*This Is My Life*. #8—Through 3/26: *Once Upon a Crime*. Beg. 3/27: *White men Can't Jump*. #9—Through 3/26: *Beauty & the Beast; Fried Green Tomatoes*. Beg. 3/27: *Ladybugs*. #10—Through 3/26: *Gladiator; Article 99*. Beg. 3/27: *Power of One*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Basic Instinct*. #2—*My Cousin Vinny*.

501. BELLMORE—MOVIES—(783-7200). *My Cousin Vinny*.

502. BETHPAGE—MID-ISLAND—(796-7500). *My Cousin Vinny*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*My Cousin Vinny*. #2—*My Cousin Vinny*. #3—Through 3/26: *American Me*. Beg. 3/27: *Ruby*. #4—*Fried Green Tomatoes*. #5—Through 3/26: *This Is My Life*. Beg. 3/27: *White Men Can't Jump*. #6—Through 3/26: *Gladiator; The Memoirs of an Invisible Man*. Beg. 3/27: *The Cutting Edge*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Wayne's World*. #2—*Beauty & the Beast*. #3—*My Cousin Vinny*. #4—*Basic Instinct*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Basic Instinct*. #2—*My Cousin Vinny*. #3—*The Lawnmower Man*. #4—*Noises Off*. #5—*The Hand That Rocks the Cradle; Beauty & the Beast*. #6—*The Mambo Kings*. #7—*Fried Green Tomatoes*. #8—*Wayne's World*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Lawnmower Man*. #2—*Wayne's World*. #3—*Fried Green Tomatoes*. #4—*Article 99*. #5—*My Cousin Vinny*. #6—*Basic Instinct*.

507. GREAT NECK—SQUIRE—(466-2020). #1—*Shadows and Fog*. #2—*My Cousin Vinny*. #3—Through 3/26:

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American Me; Fried Green Tomatoes. Beg. 3/27: *White Men Can't Jump.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Noises Off.* #2—*My Cousin Vinny.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Hand That Rocks the Cradle.* #2—*Gladiator; Final Analysis.* #3—*American Me.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Basic Instinct.* #2—*Noises Off.* #3—*The Lawnmower Man.* #4—*Beauty & the Beast; Article 99.* #5—*Shadows and Fog.* #6—*Wayne's World.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*My Cousin Vinny.* #2—*Wayne's World.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Basic Instinct.* #2—*Shadows and Fog.* #3—*My Cousin Vinny.* #4—*The Lawnmower Man.* #5—*This Is My Life.* #6—Through 3/26: *Article 99.* Beg. 3/27: *White Men Can't Jump.*

515. MALVERNE—TWIN—(599-6966). #1—*Hook; JFK.* #2—*The Prince of Tides; The Adventures of the Great Mouse Detective.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Basic Instinct.* #2—*Wayne's World.* #3—Through 3/26: *Bugsy.* Beg. 3/27: *Ladybugs.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Basic Instinct.* #2—*Noises Off.* #3—*My Cousin Vinny.* #4—*My Cousin Vinny.* #5—*Wayne's World.* #6—Through 3/26: *The Lawnmower Man.* Beg. 3/27: *The Cutting Edge.* #7—Through 3/26: *Once Upon a Crime.* Beg. 3/27: *White Men Can't Jump.* #8—*Gladiator; Beauty & the Beast.* #9—Through 3/26: *Fried Green Tomatoes; Article 99.* Beg. 3/27: *Ladybugs.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Basic Instinct.* #2—*Noises Off.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Beauty & the Beast; Article 99.* #2—*This Is My Life.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Adventures of the Great Mouse Detective; Grand Canyon.* #2—*Final Analysis; Hook; The Prince of Tides.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Beauty & the Beast; Hear My Song.* #2—*Once Upon a Crime.* #3—*The Adventures of the Great Mouse Detective; The Lawnmower Man.* #4—*My Cousin Vinny.* #5—*Noises Off.* #6—*Article 99; Kafka.* #7—*This Is My Life.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Shadows and Fog.* #2—*Blame It on the Bellboy.* #3—*American Me.* #4—*The Prince of Tides.* #5—*Fried Green Tomatoes.* #6—*Mississippi Masala.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Fried Green Tomatoes.* #2—*Beauty & the Beast; Memoirs of an Invisible Man.* #3—*The Mambo Kings.* #4—*Blame It on the Bellboy.* #5—*Once Upon a Crime.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Noises Off.* #2—*Wayne's World.*

526. ROSLYN—ROSLYN—(621-8488). #1—*My Cousin Vinny.* #2—*Noises Off.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—Through 3/26: *Shining Through.* Beg. 3/27: *The Power of One.* #2—*The Mambo Kings.* #3—Through 3/26: *The Prince of Tides; This Is My Life.* Beg. 3/27: *White Men Can't Jump.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Basic Instinct.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Adventures of the Great Mouse Detective; Juice.* #2—*American Me.* #3—*The Hand That Rocks the Cradle.* #4—*Basic Instinct.* #5—*Article 99.* #6—*The Lawnmower Man.* #7—*Basic Instinct.* #8—*Beauty & the Beast; Final Analysis.* #9—*Stop! Or My Mom Will Shoot.* #10—*Gladiator.* #11—*Mississippi Masala.* #12—*My Cousin Vinny.* #13—*Once Upon a Crime; Wayne's World.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Basic Instinct.* #2—Through 3/26: *My Cousin Vinny.* Beg. 3/27: *White Men Can't Jump.* #3—Through 3/26: *The Lawnmower Man.* Beg. 3/27: *Ladybugs.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—*Noises Off.* #4—*Shadows and Fog.* #5—*Bugsy; Shining Through.* #6—*JFK.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Wayne's World.* Beg. 3/27: *Ladybug.* #2—*Hear My Song.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*The Prince of Tides.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Wayne's World; Article 99.* #2—*The Lawnmower Man; Fried Green Tomatoes.* #3—*Beauty & the Beast; Noises Off.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Memoirs of an Invisible Man.* #2—*Once Upon a Crime.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Article 99.* #2—*Beauty & the Beast; Stop! Or My Mom Will Shoot.* #3—*The Hand That Rocks the Cradle; The Adventures of the Great Mouse Detective.* #4—*Fried Green Tomatoes.* #5—*American Me.* #6—*Once Upon a Crime.* #7—*The Mambo Kings.* #8—*Gladiator.* #9—*My Cousin Vinny.* #10—*Wayne's World.* #11—*Basic Instinct.* #12—*The Lawnmower Man; Noises Off.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Article 99.* #2—*Gladiator; Once Upon a Crime.* #3—*The Lawnmower Man.* #4—*The Adventures of the Great Mouse Detective; Mississippi Masala.* #5—*Basic Instinct.* #6—*Shadows and Fog.* #7—*Noises Off.* #8—*My Cousin Vinny.* #9—*The Hand That Rocks the Cradle.* #10—*Fried Green Tomatoes.* #11—*Wayne's World; American Me.* #12—*mmbo; Beauty & the Beast; Final Analysis.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Basic Instinct.* #2—*Noises Off.* #3—*My Cousin Vinny.* #4—*My Cousin Vinny.* #5—*Wayne's World.* #6—*The Lawnmower Man.* #7—Through 3/26: *Fried Green Tomatoes.* Beg. 3/27: *White Men Can't Jump.* #8—Through 3/26: *Once Upon a Crime.* Beg. 3/27: *Ladybugs.* #9—Through 3/26: *American Me.* Beg. 3/27: *The Cutting Edge.* #10—Through 3/26: *Article 99.* Beg. 3/27: *Ruby.*

611. CORAM—PINE—(698-6442). #1—*The Prince of Tides.* #2—*My Cousin Vinny.* #3—*Wayne's World.* #4—*Beauty & the Beast.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Basic Instinct.* #2—*Shadows and Fog.* #3—*My Cousin Vinny.* #4—*The Mambo Kings.* #5—Through 3/26: *This Is My Life.* Beg. 3/27: *The Power of One.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Article 99.* #2—*Beauty & the Beast; Noises Off.*

616. HUNTINGTON—SHORE—(421-5200). #1—*My Cousin Vinny.* #2—*Wayne's World.* #3—*Shadows and Fog.* #4—*Fried Green Tomatoes.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Basic Instinct.*

618. ISLIP—ISLIP—(581-5200). #1—*My Cousin Vinny.* #2—*The Lawnmower Man.* #3—*Wayne's World.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*American Me.* #2—*My Cousin Vinny.* #3—*Noises Off.* #4—*Fried Green Tomatoes.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 3/26: *The Last Boy Scout.* Beg. 3/27: *Grand Canyon.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*This Is My Life.* #2—*Article 99.* #3—*The Lawnmower Man.* #4—*My Cousin Vinny.* #5—*Basic Instinct.* #6—*Beauty & the Beast; American Me.* #7—*Wayne's World.* #8—*Once Upon a Crime.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 3/26: *The Last Boy Scout.* Beg. 3/27: *Grand Canyon.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Basic Instinct.* #2—*Noises Off.* #3—*My Cousin Vinny.* #4—*My Cousin Vinny.* #5—*Wayne's World.* #6—Through 3/26: *American Me.* Beg. 3/27: *Ruby.* #7—*The Lawnmower Man.* #8—*Fried Green Tomatoes.* #9—*The Mambo Kings.* #10—Through 3/26: *Once Upon a Crime.* Beg. 3/27: *The Cutting Edge.* #11—Through 3/26: *Article 99.* Beg. 3/27: *Ladybugs.* #12—Through 3/26: *This Is My Life; Gladiator.* Beg. 3/27: *White Men Can't Jump.* #13—*Beauty & the Beast; Shining Through.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*This Is My Life; Bugsy.* #2—*Article 99; Beauty & the Beast.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Life Is Sweet.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Beauty & the Beast; Basic Instinct.* #2—*Article 99.* #3—*My Cousin Vinny.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 3/26: *The Last Boy Scout.* Beg. 3/27: *Grand Canyon.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Noises Off.* #2—Through 3/26: *Fried Green Tomatoes.* Beg. 3/27: *White Men Can't Jump.* #3—Through 3/26: *Once Upon a Crime.* Beg. 3/27: *The Cutting Edge.* #4—Through 3/26: *Wayne's World.* Beg. 3/27: *Ruby.* #5—Through 3/26: *Article 99; American Me.* Beg. 3/27: *Ladybugs.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Basic Instinct.* #2—*Blame It on the Bellboy.* #3—*Wayne's World.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Article 99.* #2—*Beauty & the Beast; Noises Off.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Noises Off.* #2—*Mississippi Masala.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Basic Instinct.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Noises Off.* #2—*The Prince of Tides; Hook.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Shadows and Fog.* #2—*Bugsy.* #3—*The Prince of Tides.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Mississippi Masala.* #2—*Noises Off; The Adventures of the Great Mouse Detective.*

704. HARRISON—CINEMA—(835-9800). *Wayne's World.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Fried Green Tomatoes.* #4—*Wayne's World.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Lawnmower Man.* #2—*Shadows and Fog.* #3—*Basic Instinct.* #4—*This Is My Life; Once Upon a Crime.* #5—*Noises Off.* #6—*My Cousin Vinny.* #7—*Wayne's World.* #8—*American Me.* #9—*Article 99.* #10—*The Mambo Kings.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Basic Instinct.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*My Cousin Vinny.* #2—*This Is My Life.* #3—*The Prince of Tides.* #4—Through 3/26: *The Memoirs of an Invisible Man.* Beg. 3/27: *White Men Can't Jump.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Fried Green Tomatoes.* #2—*Article 99.* #3—*Beauty & the Beast; The Adventures of the Great Mouse Detective.* #4—*My Cousin Vinny.* #5—*Wayne's World; Basic Instinct.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Gladiator.* #2—*My Cousin Vinny.* #3—*Mississippi Masala.* #4—*The Lawnmower Man.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Wayne's World.* #2—*This Is My Life; Noises Off.* #3—*American Me.* #4—*Article 99; Beauty & the Beast.*

716. PELHAM—PICTURE HOUSE—(738-3160). *The Adventures of the Great Mouse Detective; Fried Green Tomatoes.*

718. RYE—RYE RIDGE—(939-8177). #1—*Noises Off.* #2—*Fried Green Tomatoes.*

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719. SCARSDALE—FINE ARTS—(723-6699). *Hear My Song.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Once Upon a Crime.* #2—*The Lawnmower Man.* #3—*Article 99.* #4—*Beauty & the Beast; Noises Off.*

723. YONKERS—MOVIELAND—(793-0002). #1—*My Cousin Vinny.* #2—Through 3/26: *The Mambo Kings.* Beg. 3/27: *Ladybugs.* #3—Through 3/26: *American Me.* Beg. 3/27: *The Mambo Kings.* #4—*Wayne's World.* #5—Through 3/26: *Gladiator.* Beg. 3/27: *The Power of One.* #6—*Basic Instinct.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*The Mambo Kings.* #4—*Fried Green Tomatoes.* #5—*The Lawnmower Man.* #6—Through 3/26: *Once Upon a Crime.* Beg. 3/27: *The Power of One.* #7—Through 3/26: *Basic Instinct.* Beg. 3/27: *The Cutting Edge.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Noises Off.* #2—*Beauty & the Beast; Stop! Or My Mom Will Shoot.* #3—*The Lawnmower Man.* #4—*Final Analysis; Article 99.* #5—*Shadows and Fog.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Noises Off.* #2—*Basic Instinct.* #3—*Fried Green Tomatoes.* #4—*Article 99.* #5—*Wayne's World; The Lawnmower Man.* #6—*Beauty & the Beast; The Adventures of the Great Mouse Detective.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 3/26: *Once Upon a Crime.* Beg. 3/27: *The Cutting Edge.* #2—*My Cousin Vinny.*

757. NYACK—CINEMA EAST—(358-6631). *Grand Canyon.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*My Cousin Vinny.* #2—*The Prince of Tides; Beauty & the Beast.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Basic Instinct.*

762. SPRING VALLEY—PIX—(425-1132). #1—*Shining Through.* #2—*JFK.*

764. LAFAYETTE—(357-6030). *Final Analysis; The Adventures of the Great Mouse Detective.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Fried Green Tomatoes.* #2—*Article 99.*

801. DANBURY—CROWN CINE—(743-2200). #1—*The Mambo Kings.* #2—*Noises Off.* #3—*Basic Instinct.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*My Cousin Vinny.* #2—*Beauty & the Beast; Medicine Man.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Wayne's World.* #2—*Stop! Or My Mom Will Shoot.* #3—*Lawnmower Man.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*This Is My Life.* #2—*Noises Off.*

807. GREENWICH—CINEMA—(869-6030). #1—*Shadows and Fog.* #2—*Fried Green Tomatoes.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*The Mambo Kings.* #2—*Mississippi Masala.* #3—*Beauty & the Beast; Noises Off.*

810. NORWALK—CINEMA—(838-4504). #1—*The Lawnmower Man.* #2—*American Me.*

813. SOUTH NORWALK—SONO—(866-9202). 3/20–26: *Rhapsody in August* (1991). 3/27–30: *Uranus* (1991); *The Indian Runner* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Bugsy.* #2—*Wayne's World.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*The Lawnmower Man.* #2—*This Is My Life; The Adventures of the Great Mouse Detective.* #3—*My Cousin Vinny.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Basic Instinct; Once Upon a Crime.* #2—*Article 99.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Noises Off.* #2—*Wayne's World.* #3—*The Lawnmower Man; Beauty & the Beast.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Wayne's World.* #2—*Shadows and Fog.* #3—*The Mambo Kings.* #4—*Basic Instinct.*

821. WESTPORT—POST—(227-0500). *Fried Green Tomatoes.*

822. WILTON—CINEMA—(762-5678). *My Cousin Vinny.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Fried Green Tomatoes.* #4—*The Lawnmower Man.* #5—*Wayne's World; Beauty & the Beast.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*American Me.* #2—*My Cousin Vinny.* #3—*Stop! Or My Mom Will Shoot.* #4—*The Lawnmower Man.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Gladiator.* #2—*American Me.* #3—*Article 99; Once Upon a Crime.* #4—*My Cousin Vinny.* #5—*Basic Instinct.* #6—*Basic Instinct.* #7—*The Lawnmower Man.* #8—*Mississippi Masala.* #9—*Wayne's World.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*The Hand That Rocks the Cradle.* #2—*Shadows and Fog.* #3—*Gladiator.* #4—*Stop! Or My Mom Will Shoot.* #5—*Article 99.* #6—*Noises Off.* #7—*Once Upon a Crime.* #8—*The Mambo Kings.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Wayne's World.* #2—*The Lawnmower Man.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*Final Analysis.* #6—*American Me.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Beauty & the Beast; JFK.* #2—*Stop! Or My Mom Will Shoot.* #3—*Medicine Man.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*The Memoirs of an Invisible Man; Beauty & the Beast; Wayne's World.* #2—*Stop! Or My Mom Will Shoot; Gate II.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *My Cousin Vinny.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Gladiator.* #2—*The Lawnmower Man.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Shadows and Fog.* #2—*Bugsy; Shining Through.* #3—*Article 99.* #4—*Wayne's World; The Lawnmower Man.* #5—*Beauty & the Beast; The Adventures of the Great Mouse Detective.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Noises Off.* #2—*Once Upon a Crime.* #3—*Fried Green Tomatoes.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*The Hand That Rocks the Cradle; American Me.* #2—*Article 99; Beauty & the Beast.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Article 99.* #4—*The Great Mouse Detective; Gate II.* #5—*Wayne's World.* #6—*American Me.* #7—*Hand That Rocks the Cradle.* #8—*Final Analysis.* #9—*Lawnmower Man.* #10—*Gladiator.* #11—*Mississippi Masala.* #12—*Stop! Or My Mom Will Shoot.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*My Cousin Vinny.* #2—*The Mambo Kings.* #3—*Basic Instinct.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*Mississippi Masala.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Beauty & the Beast; Bugsy.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Fried Green Tomatoes.* #2—*Shadows and Fog.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*American Me.* #2—*Article 99.* #3—*My Cousin Vinny.* #4—*Basic Instinct; The Lawnmower Man.* #5—*Wayne's World; Beauty & the Beast.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Beauty & the Beast.* #2—*The Lawnmower Man.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*Wayne's World.*

936. UNION—UNION—(686-4373). #1—*Wayne's World.* #2—*The Hand That Rocks the Cradle.*

937. WESTFIELD—RIALTO—(232-1288). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*The Prince of Tides.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Great Mouse Detective; Article 99.* #2—*Noises Off.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Fried Green Tomatoes.* #2—*Once Upon a Crime.* #3—*Wayne's World.* #4—*My Cousin Vinny.* #5—*The Lawnmower Man.*

951. CLOSTER—CLOSTER—(768-8800). *Noises Off.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Wayne's World.* #2—*Basic Instinct.* #3—*Once Upon a Crime.* #4—*Fried Green Tomatoes.*

953. EMERSON—QUAD—(261-1000). #1—*Noises Off.* #2—*Article 99; Hook.* #3—*Wayne's World; Fried Green Tomatoes.* #4—*American Me; The Adventures of the Great Mouse Detective.*

956. FORT LEE—LINWOOD—(944-6900). #1—*My Cousin Vinny.* #2—*Noises Off.*

959. PARAMUS—CINEMA 35—(845-5070). *Hook.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*My Cousin Vinny.* #2—*Gladiator.* #3—*Fried Green Tomatoes.* #4—*Shadows and Fog.* #5—*Basic Instinct.* #6—*The Mambo Kings.* #7—*Wayne's World.* #8—*Once Upon a Crime.* #9—*Article 99.* #10—*The Lawnmower Man.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Bugsy.* #2—*American Me.* #3—*Noises Off.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Noises Off.* #2—*Fried Green Tomatoes.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Once Upon a Crime.* #2—*Fried Green Tomatoes.* #3—*The Lawnmower Man.* #4—*American Me.* #5—*Noises Off.* #6—*Wayne's World.* #7—*The Mambo Kings.* #8—*Article 99.* #9—*Basic Instinct.* #10—*Mississippi Masala; Shadows and Fog.* #11—*My Cousin Vinny.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*JFK.* #2—*Beauty & the Beast.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Wayne's World.* #2—*The Lawnmower Man.* #3—*This Is My Life.* #4—*My Cousin Vinny.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Shining Through; Prince of Tides.* #2—*Stop! Or My Mom Will Shoot; Hook.* #3—*Gate II; Father of the Bride; My Girl.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Basic Instinct.* #2—*This Is My Life.* #3—*Mississippi Masala.* #4—*The Great Mouse Detective; Blame It on the Bellboy.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Shadows and Fog; Mississippi Masala.* #2—*The Prince of Tides.* #3—*Beauty & the Beast.*

972. WESTWOOD—PASCACK—(664-3200). #1—Through 3/26: *This Is My Life.* Beg. 3/27: *White Men Can't Jump.* #2—*My Cousin Vinny.* #3—*JFK.* #4—*Basic Instinct.*

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NEW YORK MAGAZINE

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

THE ADVENTURES OF THE GREAT MOUSE DETECTIVE—(1 hr. 12 min.; 1992) The master mouse detective Basil goes up against his old rival, the villainous Professor Ratigan, to save a famous toy-maker. G. **10, 160, 200, 309, 400, 601, 521, 522, 530, 606, 608, 703, 709, 716, 755, 764, 816, 912, 919, 938, 953, 970**

ALEX—(1 hr. 58 min.; 1990) In Portuguese with English subtitles. In the final years of Portugal's dictatorship, when the country was isolated from the rest of the world, a young boy waits with his mother for the return of his father, drafted years ago to fight in the African colonies. Dir. by Teresa Villaverde Cabral. NR. **4**

ALL SICK & TWISTED FESTIVAL OF ANIMATION—(1 hr. 20 min.; 1992) Mellow Madness Production presents an original program of seventeen offbeat animated shorts for adults only. NR. **11**

AMERICAN DREAM—(1 hr. 40 min.; 1992) Barbara Kopple's Academy Award–winning documentary focuses on the company town of Austin, Minnesota, home of the Hormel Company meat-packing plant for 70 years. In 1984, it also became the stage for a grisly labor dispute when Hormel forced wage cuts during a period of record profits. NR. **3**

AMERICAN ME—(1 hr. 59 min.; 1992) Edward James Olmos attempts to make a Mexican-American *Godfather*. Beginning with the Zoot Suit Riots of 1943 in Los Angeles, Olmos, who stars and directs, traces the rise and fall of the fearsome gangster Santana (Olmos), who spends most of his life in prison. In the joint, he organizes a Mexican Mafia, which then spills out onto the streets and takes over the lucrative drug trade in East Los Angeles. The movie is meant to trace an upward ascent into utter futility, but Olmos's reforming zeal just doesn't fit into the framework of the big, violent Hollywood movie he's making. *American Me* is a mess, incoherent in many details, large and small. Olmos wants to attack violence and macho bullheadedness in a movie that for the most part celebrates, precisely, violence and macho bullheadedness. With William Forsythe, Evelina Fernandez, Pepe Serna, and Danny De La Paz. (3/23/92) R. **12, 19, 26, 31, 52, 68, 89, 91, 150, 152, 156, 157, 158, 160, 200, 204, 208, 211, 213, 218, 220, 222, 300, 303, 307, 310, 314, 317, 318, 322, 503, 506, 507, 510, 530, 606, 608, 610, 619, 621, 625, 634, 706, 715, 723, 810, 901, 902, 905, 918, 919, 933, 953, 962, 965**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) A San Francisco detective (Michael Douglas) gets emotionally and sexually involved with his prime suspect (Sharon Stone) when investigating a brutal murder. Directed by Paul Verhoeven. R. **7, 18, 24, 33, 60, 67, 85, 152, 155, 157, 158, 160, 200, 204, 206, 211, 214, 217, 218, 219, 222, 300, 302, 304, 310, 315, 315, 317, 319, 401, 406, 500, 504, 505, 506, 512, 514, 516, 517, 519, 528, 530, 530, 532, 600, 606, 608, 610, 612, 617, 621, 625, 632, 635, 639, 705, 706, 707, 709, 723, 724, 724, 755**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **10, 40, 44, 66, 158, 160, 206, 214, 306, 309, 400, 406, 504, 505, 512, 517, 520, 522, 524, 530, 601, 606, 608, 611, 613, 621, 625, 627, 632, 636, 709, 715, 722, 753, 755, 759, 802, 808, 819, 900, 906, 908, 912, 918, 930, 933, 934, 966, 971**

★ BLACK ROBE—(1 hr. 40 min.; 1991) As advertised, a gloomily impressive and uncompromising work—an intelligent and cruel examination of civilization and savagery. In Quebec, in the winter of 1634, a "black robe"—a French Jesuit missionary (Lothaire Bluteau)—travels across frozen lakes and hills to a distant outpost among Huron Indians. He is accompanied by a single Frenchman and a small group of Algonquin. Taken from Brian Moore's novel, *Black Robe* is, of course, a fable illustrating the deep ambiguity of missionary work. Beautiful without being pretty, *Black Robe* is filled with the desolating sadness of the wilderness. (2/24/92) R. **38**

BLAME IT ON THE BELLBOY—(1 hr. 18 min.; 1992) Chaos rules when an inept bellboy (Bronson Pinchot) mixes up the reservations of a hitman, a two-timing politician, and a not-very-successful real-estate agent. Directed by Mark Herman. With Dudley Moore and Bryan Brown. PG-13. **219, 309, 523, 524, 635, 970**

★ BUGSY—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas and he gives a complex and rousing performance. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. (12/16/91) R. **9, 20, 26, 33, 42, 516, 533, 627, 702, 815, 912, 930, 962**

THE CUTTING EDGE—(1 hr. 41 min.; 1992) A brashyoung hockey skater who spends most of his ice time in the penalty box and a prima-donna figure skater with an unparalleled talent and grace make an unlikely figure-skating pair that turns the 1992 Winter Olympics figure-skating competition on it's ear. PG. **5, 19, 26, 38, 59, 67, 89, 217, 219, 302, 319, 406, 503, 517, 610, 625, 634, 724, 756**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

★ THE DOUBLE LIFE OF VÉRONIQUE—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **81**

THE EAR—(1 hr. 31 min.; 1969) During the Stalinist fifties, a modish couple returns from a party to find the door ajar, a mysterious car across the street, and other suspicious clues that lead them to believe their apartment is bugged. Furiously the two rip the apartment apart to find "the ear." NR. **1**

EDWARD II—(1 hr. 31 min.; 1992) British director Derek Jarman puts a political spin on Christopher Marlowe's classic play about Edward II (Steven Waddington), his lover Piers Gaveston (Andrew Tiernan), and their swift and brutal fall from power. With Tilda Swinton. R. **3, 38**

★ EUROPA, EUROPA—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14, 58**

FINAL ANALYSIS—(2 hrs. 4 min.; 1992) In his new thriller, Phil Joanou tries to puff himself up to fill the legendary silhouette of Alfred Hitchcock. Richard Gere plays Isaac Barr, a crack San Francisco psychiatrist who gets involved with two sisters: his hot-to-trot patient Diana (Uma Thurman) and the even hotter-to-trot Heather (Kim Basinger), an unhappy beauty who's married to a gangster. With its mysterious sisters, prodigal plot twists, and pseudo-Hitchcockian finale in a storm-lashed lighthouse, the movie has the trappings of a classic suspense picture—it keeps you guessing. Joanou fumbles what should be its niftiest irony: Isaac's a cocksure shrink who doesn't have a clue what makes the people around him tick. The minky-maned Gere is too smug an actor to make an engaging hero, and here he's utterly blank. Amazingly, the movie's oomph comes from Basinger. (Powers, 2/17/92) R. **18, 51, 156, 160, 302, 313, 510, 521, 530, 608, 753, 764, 905, 919**

FINAL APPROACH—(1 hr. 40 min.; 1992) In the first all-digital, six-track split-surround feature film ever made, a test pilot comes out of a supersonic flight with amnesia. Through elaborate tests and questioning, he remembers bits of his past, including a terrifying secret that makes him integral to an ominous futuristic experiment. Dir. Eric Steven Stahl. R. **60**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. **5, 19, 53, 83, 200, 206, 214, 217, 304, 313, 315, 406, 503, 505, 506, 507, 517, 523, 524, 533, 601, 606, 608, 610, 616, 619, 625, 634, 705, 709, 716, 718, 724, 755, 800, 807, 821, 900, 917, 931, 950, 952, 953, 961, 964, 965**

GLADIATOR—(1 hr. 40 min.; 1992) Giving up his girlfriend and a college education, James Marshall (*Twin Peaks*) takes on a slew of gambling debts and a career

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in underground boxing to clear his father's name. Directed by Rowdy Herrington. R. **20, 31, 52, 85, 150, 152, 157, 158, 160, 208, 210, 211, 213, 217, 218, 300, 304, 310, 318, 406, 503, 510, 517, 530, 606, 608, 625, 714, 723, 902, 904, 911, 919, 961**

★ **GRAND CANYON**—(2 hrs. 20 min.; 1991) Lawrence Kasdan has made a film about the collapse of civic life in America. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a life-affirming surge of emotion that isn't very helpful. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. (1/13/92) R. **21, 44, 66, 521, 620, 623, 633, 757**

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. **10, 20, 36, 158, 160, 213, 314, 321, 400, 505, 510, 530, 606, 608, 904, 918, 919, 936**

★ **HEAR MY SONG**—(1 hr. 44 min.; 1992) In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. With Ned Beatty, showing tremendous panache as the formidable Locke. (2/10/92) R. **10, 55, 522, 534, 719**

HIGH HEELS—(1 hr. 55 min.; 1991) In Spanish with English subtitles. Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almódovar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. (12/16/91) R. **14**

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbell, the movie becomes an embarrassment. (1/6/92) PG. **320, 515, 521, 700, 953, 959, 969**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. The union is strange and uneasy, a battleground of sensibility and power. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). The movie is about class division and human bonds—what divides and what unites. The Merchant Ivory team is superbly committed to the social fact; the pitch-perfect nuances of tone, the cast of sky and terrain adding to the mood have made their powers of observation almost frighteningly acute. Ruth Prawer Jhabvala did the adaptation; cinematography by Tony Pierce-Roberts; music by Richard Robbins. (3/9/92) PG. **50**

★ **JFK**—(3 hrs. 8 min.; 1991) Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. (1/6/92) R. **9, 45, 67, 309, 322, 515, 533, 762, 906, 966, 972**

KAFKA—(1 hr. 28 min.; 1991) Jeremy Irons, of the ghost-white skin and deep-socket skull, makes a gloomily impressive Franz Kafka, but the most famous neurotic of the century should probably not be the hero of a movie. An academic thriller, *Kafka* was written by Lem Dobbs and directed by Steven Soderbergh, and it's the kind of failure that is more painful than the usual low-minded botch. The movie is set in Prague, in 1919, and might be described as a literal-minded Gothic fantasia on Kafka's life and themes. Soderbergh does period re-creation and expressionist nightmare, and some of the movie—the atmosphere in Kafka's insurance office, for instance—is highly effective in a limited way. But mostly *Kafka* is a mistake. (2/3/92) PG-13. **10, 522**

LADYBUGS—(1 hr. 31 min.; 1992) When Rodney Dangerfield gets no respect from his employer, he tries to jump-start his career by volunteering to coach the Ladybugs, the company's soccer team for thirteen-year-old girls. Dir. Sidney J. Furie. PG-13. **18, 24, 62, 65, 85, 155, 219, 300, 304, 307, 319, 406, 516, 517, 532, 610, 625, 634, 723**

THE LAWNMOWER MAN—(1 hr. 48 min.; 1992) In Stephen King's latest, a computer process called virtual reality transforms an ordinary gardener into a genius, creating . . . Lawnmower Man! R. **12, 18, 22, 41, 59, 59, 68, 87, 91, 150, 152, 158, 160, 210, 211, 214, 216, 219, 220, 222, 300, 307, 313, 314, 317, 319, 406, 505, 506, 512, 514, 517, 522, 530, 532, 601, 606, 608, 610, 618, 621, 625, 706, 714, 722, 724, 753, 755, 803, 810, 816, 819, 900, 901, 902, 905, 911, 912, 919, 933, 934, 950, 961, 965, 967**

THE MAMBO KINGS—(1 hr. 40 min.; 1992) Entropy rules in this diverting saga of two Cuban musicians—cocky, business-minded Cesar Castillo and his dreamy brother Nestor—who leave Havana in the early fifties to make their fortunes in New York. The first twenty minutes bursting with the immigrant energy found in Oscar Hijuelos's exuberant original novel, *The Mambo Kings Play Songs of Love*. Yet just when the movie's got you hooked you on its breakneck beat, it promptly loses all its rhythm. It's hard to hate any movie that puts attractive performers up on the screen, and this one's so lavish with them that the prodigally sexy Maruschka Detmers is cast as Nestor's dutiful wife, Dolores, who dreams of being a schoolteacher. As her melancholy husband, Antonio Banderas couldn't be more creepily convincing. Still, Banderas is overshadowed by Armand Assante's brazen Cesar, and after energizing the first half with sexual brio, he eventually becomes a menagerie of facial tics. It's not his fault. The movie was made by rookie director Arne Glimcher (founder-director of the Pace Gallery), and it's as enjoyable as anything can be that's been made by someone who doesn't know what he's doing. (Powers, 3/16/92) R. **33, 62, 85, 219, 301, 311, 319, 406, 524, 606, 706, 723, 801, 808, 820, 904, 920, 961, 965**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **63**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **54**

MEMOIRS OF AN INVISIBLE MAN—(1 hr. 39 min.; 1992) Stock analyst Chevy Chase becomes the invisible—and wanted—man when he unwittingly walks into a high-tech scientific experiment and an espionage plot. Dir. by John Carpenter. With Sam Neill and Daryl Hannah. PG-13. **33, 59, 158, 160, 316, 503, 524, 603, 708, 908**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Though they get along with the black folks of Greenwood, they also look down on them; in turn, they are patronized by the whites. Nair links the two communities, outsiders of color. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. **3, 43, 67, 152, 158, 160, 206, 218, 220, 222, 305, 314, 523, 530, 608, 638, 703, 714, 808, 902, 919, 922, 965, 970, 971**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Reviewed in this issue. R. **7, 19, 25, 33, 48, 87, 152, 155, 158, 160, 200, 204, 206, 214, 217, 219, 220, 222, 300, 302, 304, 306, 308, 313, 315, 316, 319, 401, 406, 406, 500, 501, 502, 503, 503, 504, 505, 506, 507, 509, 513, 514, 517, 522, 526, 530, 532, 600, 606, 608, 610, 610, 611, 612, 616, 618, 619, 621, 625, 625, 632, 705, 706, 708, 709, 714, 723, 724, 756, 759, 802, 809, 816, 822, 900, 901, 902, 905, 910, 919, 920, 922, 933, 934, 937, 950, 956, 961, 965, 967, 972**

★ **MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3, 38**

NAKED LUNCH—(1 hr. 55 min.; 1991) David Cronenberg's adaptation of the classic underground novel is closer in style to *Barton Fink* than to William Burroughs. Drawing on events from Burroughs's life, this brilliant yet slight movie is less an assault on star-spangled decency than an amusingly hallucinatory fable about the origins of the book whose title it shares. Set in 1953 New York City and the imaginary North African territory of Interzone (which is equal parts Tangier and hell), it focuses on Burroughs's alter ego, William Lee (Peter Weller), a man "addicted to something that doesn't exist"—writing. Although the supporting cast couldn't be better, the knockout performance is by Weller. Minute by minute, Cronenberg's picture is a small masterpiece—moody, elegant, funny as hell. (Powers, 1/20/92) R. **7**

NOISES OFF—(1 hr. 44 min.; 1992) A theater tour group made up of an aging film star (Carol Burnett), her young lover (John Ritter), a bitter director (Michael Caine), an inept leading man (Christopher Reeve), and a spaced-out ingenue (Nicolette Sheridan) attempt to keep their dignity in the midst of the rampant incompetence of the fictitious production. PG-13. **10, 19, 26, 34, 55, 66, 85, 200, 215, 216, 301, 305, 306, 308, 319, 505, 509, 512, 517, 519, 522, 524, 526, 533, 601, 606, 608, 610, 613, 619, 625, 634, 636, 638, 700, 703, 706, 715, 718, 722, 753, 755, 801, 805, 808, 819, 904, 917, 938, 951, 953, 956, 962, 964, 965**

ONCE UPON A CRIME—(1 hr. 34 min.; 1992) Inspector Bonnard finds himself knee-deep in phony alibis, finger pointing, and suspicious motives when he investigates the death of Monte Carlo's Madame Van Dou-

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gen in this madcap murder mystery. With Richard Lewis, Sean Young, James Belushi, and others. PG. **5, 19, 26, 36, 59, 65, 89, 152, 155, 160, 200, 214, 219, 305, 307, 314, 406, 517, 522, 524, 530, 603, 606, 608, 610, 621, 625, 634, 706, 722, 724, 756, 817, 902, 904, 917, 950, 952, 961, 965**

OTHELLO—(1 hr. 31 min.; 1992) The restored version of Orson Welles's classic adaptation of *Othello*, with Welles in the title role, featuring Suzanne Cloutier, Micheál Mac Liammóir, and Fay Compton. NR. **55**

THE POWER OF ONE—(1 hr. 26 min.; 1992) In South Africa, a young boy on the road to adulthood is profoundly influenced by two men—one black, one white—who teach him to stand up for his beliefs. Based on the novel by Bryce Courtenay. With Stephen Dorff, Armin Mueller-Stahl, Sir John Gielgud, and Morgan Freeman. PG. **219, 311, 406, 527, 612, 723, 724**

★ **THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. (12/16/91) R. **18, 38, 67, 203, 320, 601, 521, 523, 527, 533, 600, 611, 700, 702, 708, 759, 937, 969, 971**

★ **PROOF**—(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Moorhouse doesn't make it easy for herself. Not only is her hero blind, he's not a very nice man. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Martin takes pictures of everything he experiences, pointing the camera in the direction of what interests him. He wrestles over the photographs with his housekeeper, Celia (Genevieve Picot), a rather elegant and forceful woman with a sharp, disdainful curve to her mouth. There is a touch of sadomasochistic joking in her relationship with Martin. Then Martin meets the dishwasher, Andy (Russell Crowe), a good-looking young man who is direct without being deliberately rude, and Martin trusts him. Andy describes what's in Martin's snapshots. That's Martin's "proof" that the world is there, his defense against people lying to him. Now that Andy, attractive and acquiescent, is on the scene, things come to a boil. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. **3**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **81**

RESIDENT ALIEN—(1 hr. 25 min.; 1991) A "documovie"—a curious combination of fact and fiction—about the sexual revolutionary and wit Quentin Crisp and his adventures in Manhattan. Directed by Jonathan Nossiter. With John Hurt, Holly Woodlawn, and Sting. NR. **4**

RUBY—(1 hr. 40 min.; 1992) As the conspiracy theories rack up, along comes *Ruby*, a dramatic account of the events leading up to and following the Kennedy assassination through the eyes of Jack Ruby, a small-time hit man with links to the Mafia, CIA, and FBI. Directed by John Mackenzie. With Danny Aiello. R. **9, 31, 59, 67, 319, 503, 610, 625, 634**

SHADOWS AND FOG—(1 hr. 25 min.; 1992) Reviewed in this issue. PG-13. **9, 64, 79, 200, 203, 219, 302, 312, 315, 507, 512, 514, 523, 533, 608, 612, 616, 702, 706, 753, 807, 820, 904, 912, 931, 961, 965, 971**

SHAKES THE CLOWN—(1 hr. 26 min.; 1992) In the idyllic town of Palukaville, where clowns frolic freely, an alcoholic clown (Bobcat Goldthwait) with a weakness for groupies (the sleaziest played by Florence Henderson) gets set up by his arch-rival, the coke-sniffing, killer clown Binky (Tom Kenny). R. **10**

SHINING THROUGH—(2 hrs. 7 min.; 1992) This time out Melanie Griffith plays a cutie-pie secretary who falls in love with her OSS-officer boss (Michael Douglas) and then, using the spycraft she's picked up from the movies, goes undercover herself—sneaking into Berlin, consorting with elegant Nazis who cry "*Mein Gott*" and surviving numerous air raids, bullet wounds, and costume changes before finally saving us all from Hitler. As long as it's content to revel in its own idiocy, this movie has an amiable, romping charm. Sad to say, director David Seltzer has approached this yarn with stunning earnestness. His sentimental bombast undercuts Griffith, who seems lost somewhere between her helium-addict's voice and "a bod made for sin" (as she described it in *Working Girl*). (Powers, 2/17/92) R. **38, 59, 306, 527, 533, 625, 762, 912, 969**

★ **35 UP**—(2 hr. 7 min.; 1992) A commonplace documentary epic. At seven-year intervals, feature-film director Michael Apted and Britain's Granada Television have returned to the same group of men and women they first began filming when the subjects were just seven-year-old children. The way *35 Up* has been edited, you needn't have seen the earlier films to become engrossed in this one: Apted includes many shots and bits of dialogue from the earlier films, and we see the subjects as mumbling or hyperarticulate seven-year-olds, then as awkward, floppy adolescents, heads lowered or turned away from the cameras, and again as self-conscious young adults facing the satisfaction or disappointment of their dreams. Looking at the characters of *35 Up*, rich or poor, sane or mad, we think that they are all very brave. (1/27/92) NR. **1**

★ **THIS IS MY LIFE**—(1 hr. 35 min.; 1992) Nora Ephron's directorial debut is a small, idiosyncratic, and domestic film with a powerful contemporary subject: What happens when Mom attains sudden success in middle age and begins acting in selfish, non-motherly ways? Julie Kavner stars as Dottie Ingels, an Ozone Park mom who abruptly ascends to late-night TV talk shows, wearing her polka-dot outfits and cracking vulgar jokes. Her two bright daughters, ten-year-old Opal (Gaby Hoffmann) and sixteen-year-old Erica (Samantha Mathis), get left behind in New York, attended by out-of-work comics. For Erica, who goes from reading *I Never Promised You a Rose Garden* to *The Magic Mountain* (she's specializing in soulful suffering), everything her mother does is directed at *her*. Samantha Mathis, a severe, unconscious beauty with hair pulled away from her face, captures this adolescent narcissism perfectly. Her point of view dominates the movie, which leaves Dottie out of focus; and the men in the movie are a sexless bunch, which allows the female relationships to flow unimpeded in too narrow a way. Still, it's a strong directing debut: Ephron consistently brings the camera into intimate relation with the characters. With Dan Aykroyd. (3/2/92) PG-13. **19, 53, 80, 206, 219, 304, 306, 311, 315, 321, 406, 503, 514, 520, 522, 527, 612, 621, 625, 627, 706, 708, 715, 805, 816, 967, 970, 972**

★ **TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent *extraordinaire*. Watching, always watching—hiding behind his spectacles, he is a secret agent of sorts—Thomas never grasps that his own life would be far better than his arch-enemy's if he only dared embrace it. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. By the time Thomas van Hasebroeck achieves his cutesy redemption, we've stopped caring about his earlier pain and sit there admiring Jaco Van Dormael's nifty way of moving his pieces across the board. (Powers, 3/16/92) **81**

UNTIL THE END OF THE WORLD—(2 hrs. 37 min.; 1991) Wim Wenders's first movie since the marvelous *Wings of Desire* seems designed to wow an even larger audience. William Hurt plays a mysterious criminal who's pursued by a love-struck Parisienne (Solveig Dommartin), her novelist lover (reliable Sam Neill), an Aussie bounty hunter (Ernie Dingo), and a wry German private eye (Wenders stalwart Rudiger Vogler, who casually steals all his scenes). Wenders traveled to fifteen cities on four continents to shoot this "ultimate road movie," and the sheer logistics of the production evidently did him in—the movie feels jet-lagged. There's just no chemistry between the bloodless Hurt and the disastrous Dommartin, Wenders's real-life girlfriend, whose performance the director obviously saw with his heart. (Powers, 1/20/92) R. **3**

VOYAGER—(1 hr. 50 min.; 1991) Volker Schlöndorff's adaptation of Max Frisch's classic novel *Homo Faber* stars Sam Shepard as the earthbound engineer (played here as an American). French starlet Julie Delpy is Sabeth, the beguiling young lover who makes the engineer realize that fate, not math, really makes the world go round. PG-13. **14**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Wayne and Garth have the weakness of skit characters, too. Everything gets repeated about 30 times, and no one changes or develops. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92)PG-13. **9, 19, 24, 32, 62, 67, 85, 152, 155, 157, 160, 210, 215, 216, 219, 300, 304, 305, 307, 315, 319, 400, 406, 504, 505, 506, 512, 513, 516, 517, 524, 530, 534, 601, 606, 608, 610, 611, 616, 618, 621, 625, 634, 635, 704, 705, 706, 709, 715, 723, 755, 803, 815, 819, 820, 900, 902, 905, 908, 912, 919, 933, 934, 936, 950, 952, 953, 961, 965, 967**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. **3, 43, 49**

WHITE MEN CAN'T JUMP—(1 hr. 55 min.; 1992) Wesley Snipes and Woody Harrelson are basketball hustlers trying to pull a fast one on L.A.'s toughest basketball courts. Directed by Ron Shelton. With Rosie Perez. R. **12, 33, 52, 68, 89, 217, 300, 304, 307, 313, 318, 406, 503, 507, 514, 517, 527, 532, 610, 625, 634, 708, 972**

REVIVALS

THE SPIRAL STAIRCASE—(1 hr. 23 min.; 1946) A tense and thrilling murder mystery, packed with excitement and magnificently acted. With Dorothy McGuire, Ethel Barrymore, George Brent, Kent Smith, Gordon Oliver, and Elsa Lanchester. Dir. Robert Siodmak. **8**

SWANN IN LOVE—(1 hr. 50 min. 1984) In French, Eng. subtitles. Director Volker Schlöndorff has made a movie of one section of Marcel Proust's colossal novel, *Remembrance of Things Past*. Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan (Ornella Muti). Proust's fabric of memory and desire, perversity and pleasure, has been reduced to a conventional tale with a few odd touches left in for the knowing. **6**

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BROADWAY

Previews and Openings

Wednesday, March 25

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, directed and choreographed by Charles Augins, celebrating the songs of 1940s jazz star Louis Jordan, and 6 male singer/dancers (only 5 are named Moe) romp through the best-known of them—Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 to $55. Previewing now prior to an 4/7 opening, with $20 to $50 prices. A Cameron Mackintosh production at the **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—A revival of the 1950 musical comedy; book by Jo Swerling and Abe Burrows based on Damon Runyon's short story about high and low life around Times Square; directed by Jerry Zaks. Featured in the cast are Peter Gallagher, Nathan Lane, Carolyn Mignini, and Faith Prince. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. Previews now prior to a 4/14 opening. At the **Martin Beck Theater**, 302 West 45th Street (239-6200). **IRLS**

HAMLET—Stephen Lang stars with Elizabeth McGovern as Ophelia; and Bill Campbell, Kathleen Widdoes, Michael Cristofer, James Cromwell in Shakespeare's tragedy, directed by Paul Weidner. Tuesday–Saturday at 8 p.m.; Wednesday, Saturday, Sunday at 2 p.m.; $35–$39. Previewing now prior to a 4/2 opening; runs through 5/3. Roundabout Theater at the **Criterion Center Stage Right**, 1530 Broadway, at West 45th Street (869-8400). 3 hrs. 15 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some only in his memory; directed by Gene Saks. Also starring are Brenda Vaccaro, Helen Shaver, Talia Balsam, Tracy Pollan, Kate Burton, Joyce Van Patten, and Genia Michaela. Previewing now prior to a 3/24 opening. Monday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $25–$47.50. **Neil Simon Theater**, 250 West 52nd Street (757-8646). **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange makes her Broadway debut as Blanche Du Bois and stars with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as Stella and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize–winning play, directed by Gregory Mosher. Tuesday through Sunday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $50; through 8/9. Previewing now prior to a 4/12 opening. At the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). **IRLS**

Thursday, March 26

METRO—A new Polish musical about a group of performers who entertain in the subway, but as their fame increases they must choose between going legit or remaining, literally, underground; with an ensemble cast of 37 Polish performers. Book and lyrics by Maryna and Agata Miklaszewska; the English adaptation is by Mary Bracken Phillips; the music is by Janusz Stoklosa; directed and choreographed by Janusz Jozefowicz. Tuesday through Saturday at 8 (dark Mondays); Wednesday and Saturday at 2; Sunday at 3; $32.50–$60. Previews (top $50) begin 3/26 prior to a 4/16 opening. **Minskoff Theater**, 200 West 45th Street (869-0550). 2 hrs. 30 mins. **IRLS**

Friday, March 27

JELLY'S LAST JAM—Gregory Hines stars in a musical based on the life and times of musician-composer Jelly Roll Morton. Book and direction by George C. Wolfe; music by Jelly Roll; lyrics by Susan Birkenhead. Savion Glover plays Jelly, with Keith David, Tonya Pinkins, Brenda Braxton, and Stanley Wayne Mathis. Tuesday through Saturday at 8, Wednesday at 2, Saturday at 2, Sunday at 3 p.m.; $40–$60. Previews start 3/27 prior to 4/25 opening. **Virginia Theater**, 245 West 52nd Street (239-6200). **IRLS**

Tuesday, March 31

MAN OF LA MANCHA—A 25th-anniversary production stars Raul Julia and Sheena Easton in a musical version based on Miguel de Cervantes's *Don Quixote*, with book by Dale Wasserman, music by Mitch Leigh, lyrics by Joe Darion; directed and choreographed by Albert Marre. Also featured in the cast are Tony Martinez, David Holliday, and Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m. (no performance 4/17; special added performance 4/20); $40 to $60. Previews start 3/31 prior to a 4/27 opening. At the **Marquis Theater**, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

A SMALL FAMILY BUSINESS—Alan Ayckbourn's comedy, directed by Lynne Meadow, tells the story of an idealist who takes over the family-run furniture business, only to find himself caught in a whirlwind of intrigue, incongruities, and in-laws. Featured in the cast are Brian Murray, Caroline Lagerfelt, Anthony Heald, Patricia Connolly, Tom Hill, Jake Weber, Robert Stanton, Amelia Campbell, Mark Arnoff, Jane Carr, John Curless, and Patricia Kilgarriff. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45; (special performances at 8 p.m. on 4/5, 12, and 26; no matinees 4/1, 8, 16, 28.) Previews start 3/31 prior to a 4/27 opening. At the **Music Box Theater**, 239 West 45th Street (239-6200).

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music is by Andrew Lloyd Webber; and the choreography is by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m.; $32 to $50. Saturday at 2 p.m., Sunday at 3 p.m., Monday through Saturday (except for Thursdays, which are always dark) at 8 p.m.; $32.50 to $60. At the **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30–$55. Opened: 12/5/91. Remember the Tuesday-night weekly specials when ALL seats are now $30. At the **Lunt-Fontanne Theater**, 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern on Canal Street in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Rounding out the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $30–$45. At the **Royale Theater**, 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—Harry Groener and Jodi Benson are the stars of a musical comedy set in the 1930s, focusing on a banker's son who is sent by his mother to foreclose a theater in Deadrock, Nevada (a mining town), where he meets and falls in love with the only girl in a town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. The book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); co-conceived by Ken Ludwig and Mike Ockrent, and inspired by material by Guy Bolton and John McGowan; choreography is by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, and the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. There's a new cast now, featuring Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2; Sunday at 3 p.m.; $35 through $45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, and Gene Hackman are the stars of a recent drama by the Chilean playwright Ariel Dorfman. It focuses on a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $50, except Wednesdays, which are $27.50 to $42.50. Forty-two seats available in the rear mezzanine at all performances (except Saturday evenings), $15 for students with I.D. At the **Brooks Atkinson Theater**, 256 West 47th Street (719-4099). 2 hrs. **IRLS**

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FOUR BABOONS ADORING THE SUN—Stockard Channing and James Naughton in John Guare's play, directed by Peter Hall. Also in the cast are Eugene Perry, Angela Goethals, and Wil Horneff. Story deals with aspects of love, archaeology, mythology, and family bonds. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $37.50 to $40; through 4/5. At the **Vivian Beaumont Theater** in Lincoln Center, 150 West 65th Street (787-6868). 90 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel (of the same name) in the late 1920s, and is directed and choreographed by Tommy Tune. Cyd Charisse plays the ballerina, and John Schneider the Baron. Also featured in the cast are Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday (never on Thursdays) at 8 p.m., Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $60. Opened: 11/12/89. At the **Gershwin**, 51st Street west of Broadway (586-6510). 2 hrs. ● ● **IRLS**

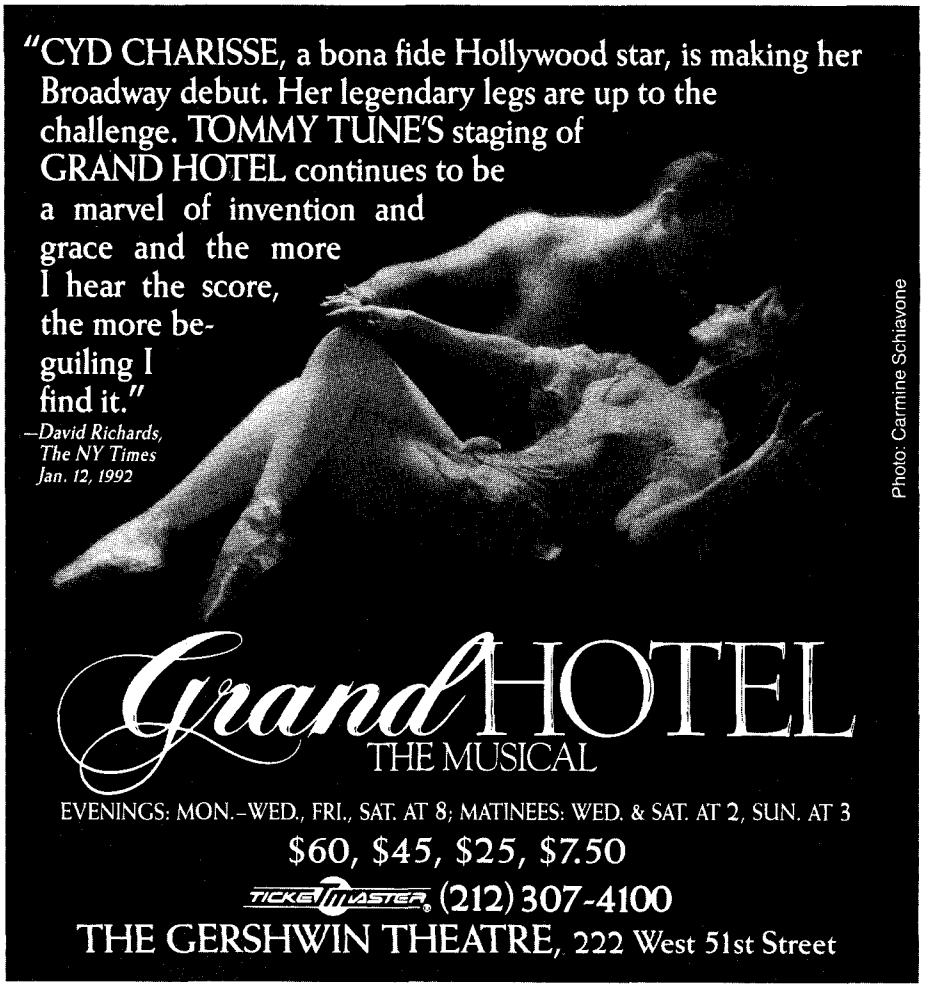
LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks. It focuses on a German-Jewish termagant grandmother who runs a candy store downstairs, rules her home with an iron fist, and has made all four of her own children misfits, weaklings, and even a mobster. Her two grandchildren are left in her care while their father goes to work temporarily as a salesman in the South. Also featured in the splendid cast are David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

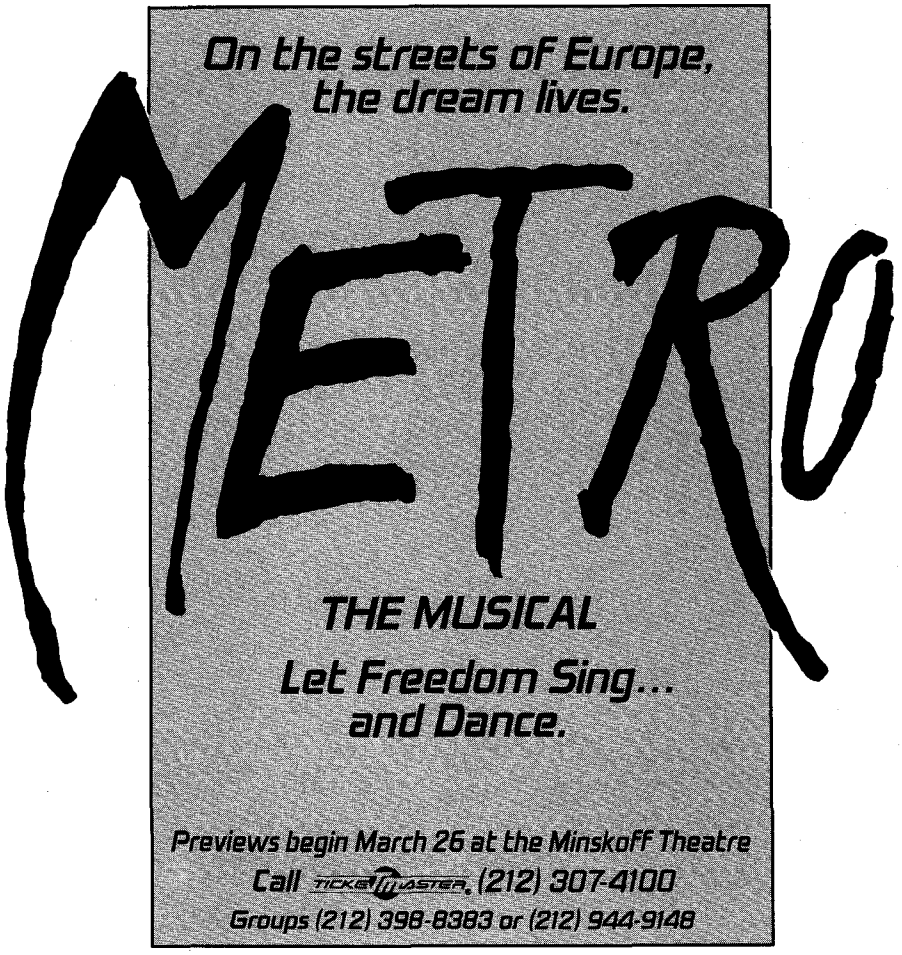
THE MASTER BUILDER—Henrik Ibsen's classic drama, translated by Johan Fillinger, directed by Tony Randall, is the last of the National Actors Theater season. Story stresses Ibsen's belief in the individual and importance of his journey toward self-realization. Featured in the cast are Lynn Redgrave, Maryann Plunkett, Peter McRobbie, George Martin, Earl Hyman, Madeleine Potter, Patrick Tull, and Brian Reddy. The costumes are by Patricia Zipprodt. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $40; runs through 4/26. At the **Belasco Theater**, 111 West 44th Street (239-6200). 2 hrs. 45 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Debbie Gibson (Eponine through 3/29, when she is replaced by Michelle Maika), Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3.; $15 (for rear mezzanine) to $60. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Leila Florentino (who has taken over Lea Salonga's role), Francis Ruivivar, and Alton White are the stars of a musical romance; directed by Nicholas Hytner. The score is composed by Claude-Michel Schonberg and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng and Annette Calud will alternate in the Leila Florentino role Wednesdays at 2 p.m. and Saturdays at 8 p.m.); Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. Opened: 4/11/91. At **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for





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which Loesser also wrote the book and lyrics and composed the score; directed by Gerald Gutierrez; the choreography is by Liza Gennaro. Spiro Malas stars as Tony, the most happy middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured in the cast is an ensemble of 26 performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, audience, and stagehands. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

SEARCH AND DESTROY—Howard Korder's play, directed by David Chambers, tells of Martin (Griffin Dunne), a perfect example of the American Everyman who dreams of fame, fortune, and the glamour of Hollywood; but he is faced with back taxes, drug deals, and finally murder. It does not bore; our interest is in what happens next, and the hero, though slimy, interests us. Featured in the cast are Stephen McHattie, Jane Fleiss, Michael Hammond, T. G. Waites, Thom Sesma, James Noah, Welker White, Keith Szarabajka, Michael Hammond, Jerry Grayson, Arnold Molina, Mike Hodge, Gregory Simmons, and Paul Guilfoyle. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $36 and $40; through 4/5. At the **Circle in the Square Theater Uptown**, 1633 Broadway, at 50th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE SECRET GARDEN—A musical play based on Frances Hodgson Burnett's novel about a lonely orphan (Daisy Eagan) who goes to live with her unhappy and brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; the choreography is by Michael Lichtefeld. With Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday–Saturday at 8; Sunday at 3;; $35–$60; Wednesday at 2; $30–$52.50; Saturday at 2; $30–$55. Opened: 4/25/91. **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Comden and Green team. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday–Saturday at 8; Saturday and Wednesday at 2; $25–$60. Opened: 5/1/91. **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

"and"—No, that's not a mistake, but the title of Roger Rosenblatt's play starring Ron Silver and directed by Wynn Handman. It's about a journalist in mid-life crisis. Wednesday–Saturday at 8, Saturday at 2; Sunday at 3 p.m.; $2; through 3/29. **American Place Theater**, 111 West 46th Street (840-3074).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday–Saturday at 8 (no Thursday performances); Wednesday at 2; Saturday and Sunday at 3; $25–$32.50. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

THE BELLS—Or *The Polish Jew*: A one-man show during which a man is murdered by his own guilt; adapted by Everett Quinton from the Leopold Lewis play, starring Everett Quinton; directed by Eureka. Wednesday through Friday at 8; Saturday at 7 and 9; Sunday at 7; $18; through 3/29. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BERT SEES THE LIGHT—R. A. White's play, which he conceived and directed, is described as a high-speed vaudevillian newsreel; based on Bertolt Brecht's exile years in Hollywood and his appearances before the House Un-American Activities Committee. Jack Black and Michael Rivkin both star as Brecht, Molly Bryant as the women in Brecht's life. Tuesday–Friday at 8; Saturday at 3 and 8; Sunday at 3 and 7; $18–$22. **45th Street**, 354 West 45th Street (564-8038).

THE BEST OF FORBIDDEN BROADWAY—Its tenth-anniversary edition features best numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. Tuesday–Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 and 7:30; $35. **Theater East**, 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three men (they are *very* blue), with their musical group making an enjoyable mess of this merry performance art, and a very special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $29.50–$37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. With Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday, Friday at 8; Saturday at 7 and 10; $15; through 5/1. At the **DUO Theater,** 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the mob and the theater collide. With Nick Wyman, Larry Storch, Karen Valentine, Ronald Maccone. Tuesday–Saturday at 8; Sunday at 7; Saturday and Sunday at 3; $32.50 to $37.50. At the **Promenade Theater**, Broadway at 76th Street (580-1313).

CHEKHOV VERY FUNNY—Four short comedies by Anton Chekhov, often referred to by him as "vaudevilles": *Swan Song, Concerning the Injuriousness of Tobacco, The Bear*, and *The Marriage Proposal*; directed by Shepard Sobel. Tuesday through Friday at 8 p.m.; Saturday at 5 and 9; Sunday at 2; $14 and $16; through 5/2. **Pearl Theater**, 125 West 22nd Street (645-7708).

CHESS—A pop-rock musical, with revisions of book and lyrics for a production by Tim Rice, reset in the late '60s, telling of an international chess team and their friends. With J. Mark McVey, Kathleen Rowe McAllen, Ray Walker, Jan Horvath, Patrick Jude, and Bob Frisch. Composed by Benny Andersson and Bjorn Ulvaeus; directed by David Taylor. Wednesday–Sunday at 8 (except Friday which is at 8:30); Wednesday and Saturday at 2; Sunday at 3; $17–$25. **Master,** 310 Riverside at 103rd Street (663–8893).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between two worlds, the familiar one of "the flats" or a foreign one consisting of exile and escape. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; $20 to $27.50. At the **Irish Arts Center Theater**, 553 West 51st Street (757-3318).

THE END OF THE DAY—Jon Robin Baitz's play about an expatriate Englishman who attempts to change his new life in Los Angeles by disentangling himself from his ex-wife's dangerous family; directed by Mark Lamos. Featured in the cast are Nancy Marchand, Paul Sparer, Roger Rees, Philip Kerr, John Benjamin Hickey, and Jean Smart. Tuesday–Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25. **Playwright Horizons,** 416 West 42nd Street (279-4200).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Tuesday–Friday at 8; Saturday at 7and 10; Sunday at 3 p.m. and 7:30; $28–$32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FIRST IS SUPPER—Shelley Berman's play, set in Chicago in the 1920s, focuses on an immigrant family coping with a beautiful but mentally handicapped child (Blaze Autumn Berdahl). With Mark Zimmerman, Donald Christopher, Louis Falk, Nile Lanning, Patricia Mauceri, Marilyn Salinger. Tuesday–Saturday at 8; Sunday at 2 and 7; $25; through 3/29. **American Jewish Theater**, 307 West 26th Street (633-9797).

THE FLIGHT OF CHUNG-SOP LEE—Eui-Kyung Kim's drama recounts the artist's life and poverty, living through his region's turbulent era, using Korean music and puppetry, performed in Korean but accessible to English-speaking audiences. Thursday–Sunday at 7:30; 3/26 through 29; $15. Hyundai Theater Company of Seoul production at the **La MaMa Annex Theater,** 74A East 4th Street (254-6468).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Michael Berresse, Ryan Terry, Drew Geraci, Jeff Blumenkrantz. Tuesday through Friday at 8 p.m.; Saturday at 7:30 and 10:30 p.m; Sunday at 3 and 7:30; Wednesday at 2:30; $30–$35. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses: Kecia Lewis Evans, Cheryl Lynn Bruce, and Sybil Walker. Tuesday–Saturday at 8; Saturday and Sunday at 2; Sunday at 6; $29–$33. **Circle in the Square**, 159 Bleecker Street (254-6330).

GET USED TO IT—Tom Wilson Weinberg's gay musical revue for the '90s, which he has also directed, takes a look at the gay life, its humor, anger, love, politics; choreography by Jack Matter. With Sevastian Herald, John O'Brien, Todd Whitley, accompanied by Wayne Barker on piano. Wednesday–Friday at 8; Saturday at 6 and 9; Sunday at 7; $20. At the **Courtyard Playhouse,** 19 Grove Street, at Bleecker (869-3530).

GRANDCHILD OF KINGS—*(The O'Casey Project)*: Part One, adapted and directed by Harold Prince, with traditional Irish music, based on the first of the six-volume Sean O'Casey autobiographies; featuring in the cast nineteen Irish-American actors: Chris O'Neill, Pauline Flanagan, Rosemary Fine, Ciaran O'Reilly, Patrick Fitzgerald (most playing a variety of roles); four musicians (the Morning Star group) and two ten-year-olds—Maeve Cawley and Padraic Moyles. Tuesday–Friday at 8; Saturday at 2 and 8; Sunday at 3 and 7:30; $35. Irish Repertory at **Theater for the New City**, 155 First Avenue (477-7900).

GUNMETAL BLUES—This musical mystery is a hard-boiled detective yarn disguised as a lounge act leading us into a weird world of murder, music, and shattered dreams; book by Scott Wentworth (who's also in the cast); music and lyrics by Craig Bohmler and Marion Adler (she's also in the cast). Wednesday–Saturday at 8; Wednesday at 2, Sunday at 3; $15–$20; from 3/27. **Theater Off Park**, 224 Waverly Place (279-4200).

HOMEGROWN—Joseph Holland's play, directed by Dwight R. B. Cook, dwelling on subjects relating to faith and family. Friday and Saturday at 7:30; Saturday at 2; Sunday at 3; $16. **National Black Theater**, 2033 Fifth Avenue, second floor (427–5615).

HOMO SAPIEN SHUFFLE—Playwright/director Richard Caliban's fantasy that follows the path of six disparate characters whose lives intersect at a seemingly random moment of tragedy. There is an ensemble cast of nine. Tuesday–Sunday at 8; $15; through 3/29. Cucaracha Theater production at the **Public/ Susan Stein Shiva**, 425 Lafayette Street (598-7150).

HOT LITTLE ISLAND—Fireworks erupt when a pair of ex-lovers meet at a gay resort, each with a new mate in

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tow; written and directed by John Wall. Saturday at 6 and 9, Sunday at 3:30 and 7; $15; through 4/19. Wings production at **Archive Theater's lower level**, 154 Christopher Street (627-2961).

THE HOUR OF THE LYNX—Per Olov Enquist's drama about a medical student who has murdered a middle-aged couple, wounded a classmate. and tried to kill himself; directed by Oevind Froeland. Tuesday–Saturday at 8 p.m.; Sunday at 3 p.m.; $12; through 4/12. A Northern Lights production at the **Harold Clurman Theater**, 412 West 42nd Street (627-8325).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days (as star opposite Charles Busch) to two (!) mutilated bodies in *Silence of the Lambs;* directed by Kenneth Elliott. Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20–$24. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

JUST A NIGHT OUT—Richard and Susan Turner's musical set in the candlelit world of the jazz club; directed by Leslie Dockery. It features a blues-tinged original score and classics by Cole Porter and the Comden and Green team. Thursday, Friday, and Saturday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $20 to $22.50. At the **Top of the Village Gate Theater**, 160 Bleecker Street (475-5120).

THE LADY FROM HAVANA—Luis Santeiro's play, set in present-day Miami 30 years after the Revolution, explores the bittersweet relationships of an exiled Cuban aristocrat, her daughter, and a feisty maid; directed by Max Ferra. The cast features Lillian Hurst, Georgia Galvez, and Feiga M. Martinez. Wednesday, Thursday, and Friday at 8 p.m. in English; Saturday at 8 p.m. and Sunday at 3 p.m. and 8 p.m. in Spanish; through 5/3; $20. **INTAR's Mainstage Theater**, 420 West 42nd Street (869-3530).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. Featured in the cast are Christine Baranski, Brian Kerwin, Jonathan Hadary, and Joanne Camp. Tuesday through Saturday at 8 p.m.; Saturday at 2:30 p.m.; Sunday at 2:30 and 7 p.m.; $35. A Manhattan Theater Company production at the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

LITTLE ME—A revival of the 1962 musical comedy, with music by Cy Coleman, lyrics by Carolyn Leigh, book by Neil Simon; directed by Jeffrey B. Moss. A chronicle of the life of Belle Poitrine (Mimi Hines) and her pursuit of fame, wealth, and social position. Featured in the cast are Denise LeDonne, Amelia Prentice, Stephen Joseph, Michael O'Steen, Ray Wills, and Jonathan Beck-Reed. Varied performances through 4/26, so phone for specifics; $20. At the **York Theater,** 2 East 90th Street (534-5366).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Karl Mascher, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7 p.m.; $35. Performances now are at the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

MARY STUART—Von Schiller's drama, translated by Robert MacDonald, chronicles the fall of Mary at the hands of Elizabeth I and enhances Mary's reputation as one of history's most charismatic women. Elise Stone plays Mary; Angela Vitale is Elizabeth. Times vary; phone theater for details; through 5/3; $16. In repertory with Samuel Beckett's *Endgame*, about the wheelchair-bound man and his attendant, frozen in a challenge to the meaning of life, with Harris Berlinsky and Mark Waterman; both plays are directed by Eve Adamson. 3/27–5/31. $16. Varied dates (phone theater for specifics). **Jean Cocteau Repertory Theater,** 330 Bowery (677-0060).

THE MASK—Bill Elverman's crime drama is about a woman who tries to determine how and why her gay brother was brutally murdered. Featured in the cast are Peter Bock (the victim), Carol Halstead (his sister), Dustye Winniford, and Scott Sparks. Wednesday through Saturday at 8 p.m.; $15 to $20. At the **Nat Horne Theater**, 440 West 42nd Street (769-7973).

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THEATER

dream through the eyes of young people who have recently immigrated here; performed by a ten-member multi-ethnic ensemble of youngsters. Tuesday through Saturday at 8; Wednesday and Saturday at 2; through 4/11; $26. **Theater at St. Clement's Church**, 423 West 46th Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure–comedy–drama, now in its seventh year, of five sensible, altruistic and motivated nuns who mount a talent show to raise money for what they personally and proudly consider to be a good and noble cause. Tuesday through Thursday at 8 p.m.; $30; Friday and Saturday at 8 p.m.; $35; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

OPAL—A musical with book, music, and lyrics by Robert Nassif Lindsey; directed by Scott Harris. It is based on the actual diary of seven-year-old Opal Whitely (played by Eliza Clark) telling of a girl who was rescued from a shipwreck off the coast of Oregon and forced into a coarse and rugged new life. A cast of ten is headed by Marni Nixon as Sadie (the callous woman with whom Opal lives). Also featured are Pippa Winslow, Reed Armstrong, Judy Malloy, Mimi Bessette, Alfred Lakeman, Louisa Flaningam, and Sarah Knapp. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $25. **The Lamb's Theater**, 130 West 44th Street (997-1980).

THE OTHER SIDE OF PARADISE—Keir Dullea returns to the New York stage as the novelist F. Scott Fitzgerald in a one-man play by John Kane; directed by Suzie Fuller (Mrs. Dullea). Tuesday through Saturday at 8 p.m.; $25 to $27.50. At the **Kaufman Theater,** 534 West 42nd Street (439-8012). **CLOSED**

THE OXCART—(La Carreta). Rene Marques's drama tells of the Latin American immigrants and their move to New York City in search of a better life; directed by Alma Oms; with a cast of eleven, including Eddie Andino, Esther Mari, Jeanette Toro, Ebony Diaz, and Carlos Valentin. Wednesday through Friday at 8 p.m. (in English); Saturday and Sunday at 2 p.m. and 8 p.m. (in Spanish); $12 to $15. **Puerto Rican Traveling Theater**, 304 West 47th Street (354-1293).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday through Friday at 8:30 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller (in which he also plays a role) about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, J. A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

RED DIAPER BABY—Written and performed by Josh Kornbluth and directed by Joshua Mostel, comedy is about sex, anarchy, and coming-of-age in a family of Jewish Communists. Tuesday–Saturday at 8; Saturday at 2, Sunday at 3; $22–$28. Second Stage at **Cazala Theater**, 2162 Broadway at 76th Street (873-6103).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock-and-Roll Masterpiece," is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner who are all musicians able to play at least five instruments. Rock-and-roll superstars make special guest appearances at Friday and Saturday performances. Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m., Sunday at 2 p.m. and 6 p.m.; $31 to $38. At the **Variety Arts Theater,** Third Avenue and 14th Street (239-6200).

RUTHLESS!—Musical comedy with book, lyrics, direction by Joel Paley, music by Marvin Laird, about a girl (ten-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Thursday through Saturday at 8 p.m.; Saturday at 5 p.m.; Sunday at 3 p.m.; $24. At the **Players**, 115 MacDougal Street (254-5076).

SCHMULNIK'S WALTZ—Allan Knee's comedy, directed by Gordon Hunt, is a romantic journey set in New York City's Lower East Side and a peddler determined to win the love of the beautiful Rachel. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; $30. At the **John Houseman Theater**, 450 West 42nd Street (967-9077).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American painter, the art scene's newest visionary, and his search for the muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem, human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, Deborah Hedwall. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $32. Show moves intact 3/26 to the **Orpheum Theater**, 126 Second Avenue (477-2477).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, trying to answer "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by A. J. Antoon with an eye for zany detail. Featured are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, Allan Katz. Tuesday through Thursday at 8; Friday, Saturday at 7 and 10:15; Sunday at 3; $25–$40; through 4/26. **Song of Singapore,** 17 Irving Place (228-0844).

SOVIETIQUETTE—*(My Days in Russia)*: New York–based raconteur David Marquis's one-man show of stories, anecdotes, and unpleasantries, as he describes his experiences as an unsuspecting visitor to the former evil empire, where he found himself a guest (or possibly victim) of the hospitality of the Russian people; directed by Jaye Austin-Williams. Wednesday–Sunday at 8; 3/25–29; benefit 3/26 at $20. At the **One-Dream Theater**, 232 West Broadway (431-8092).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Robin Baitz's play focusing on the struggle between an "old world" father and his children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday–Saturday at 8; Saturday at 2; Sunday at 3 and 7:30; through 4/26; $37.50. At the **Mitzi E. Newhouse Theater**, Lincoln Center, 150 West 65th Street (239-6200).

'TIS PITY SHE'S A WHORE—John Ford's Jacobean play, with Val Kilmer and Jean Tripplehorn as the brother and sister who fall in love, plus an ensemble cast of 23; set in 1930s Italy and directed by JoAnne Akalaitis. Featured in the cast are Erik Avari, Mark Smaltz, Jared Harris, Daniel Oreskes, Dierdre O'Connell, Ross Lehman, Rocco Sisto, Wendell Pierce, and Frank Raiter. Tuesday–Saturday at 8; Saturday and Sunday at 7; $35; through 4/19. At the Papp **Newman/Public Theater**, 425 Lafayette Street (598-7150).

THE VIRGIN MOLLY—Quincy Long's drama, directed by Sarah Eckhardt, is a miracle comedy set in the peacetime Marine Corps, an investigation into one recruit's sexual orientation that reveals that some things are not subject to military authority. With Robert Bella (as Private Molly), Neil Pepe, Todd Weeks, and Kevin Thigpen. Wednesday–Monday, all performances at 8 p.m; runs through 4/12; $15; At the **Atlantic Theater**, 336 West 20th Street (869-3530).

THE WHITE BEAR—Second of the "Festival of New French Plays" is Daniel Besnehard's drama, set at the turn of the century on an ocean liner bound for Ellis Island, and telling of an aged countess, her lover, and a young émigré; translated by Stephen J. Vogel and directed by Peter Muste. 3/25–4/5. Festival continues with *Family Portrait*, 4/14–26, and *Nowhere*, 5/26 through 6/7. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $15. **UBU Repertory**, 15 West 28th Street (679-7562).

OFF OFF BROADWAY

THE APPLICANT—Thomas Mitz's play, directed by Bart Teush, about a middle-aged graphic designer whose world is rocked when he loses his job and his wife

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leaves him. Wednesday–Saturday at 8; $10; through 4/11; senior citizens admitted free Wednesday and Thursday. Blessed Sacrament Church, at the **Colony Theater**, 152 West 71st Street (595-0355).

BERNIE'S BAR MITZVAH—A cast of 46 with the help of the audience participates in a theatrical spoof of a Jewish boy's ceremony (complete with open bar, cocktail party, dinner and dancing to a live band); written and directed by Howard Perloff. Tuesday–Friday at 7, Saturday at 2 and 7; Sunday at 1 and 6; $75–$85. **24-Karat Club**, 327 West 44th Street (231-8607).

THE DESPERATE HOURS—Joseph Hayes's play, directed by Mary Alvarez, about the terror and helplessness of a family held hostage by trigger-happy fugitives; with a cast of ten. 3/27, 28, 4/2, 3, 4 at 8; 3/29, 4/5 at 3; $10. **Theater 22**, 54 West 22nd Street (388-2570).

DOUBLE COMEDY BILL—Woody Allen's *God*, directed by Martin Everall, and Arthur Kopit's *Chamber Music*, directed by Mark Rogers. The combined cast for both features over 25 actors. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 9:30 p.m.; Sunday at 3 p.m.; $10; through 3/29. Lightning Strikes and Manitou Theater Companies production at the **Synchronicity Space**, 55 Mercer Street (925-3967).

EASTERN STANDARD—Richard Greenberg's play about four affluent New Yorkers who are jolted out of their complacency when one reveals he has AIDS; directed by Mary Fleischer. 3/26, 27, 28, at 8 p.m.; 3/29 at 2 p.m. $5. At **Marymount Manhattan Theater**, 221 East 71st Street (517-0475).

FALLEN ANGEL—William Boesky's play with music is about the challenges to a lead singer in a folk-rock band who is pushed toward self-deliverance. Production features a six-piece band, three of whom are leads, in a cast of seven. Thursday through Sunday at 8 p.m.; 3/26 through 4/12; $10 to $12. At **LaMaMa First Floor Theater**, 74A East 4th Street (254-6468).

GEORGE BERNARD AND STELLA—All about the GBS and Mrs. Patrick Campbell love affair, starring Veri John Hite, Molly Castelloe, Diane Van Beuren; directed by Fred Horton. Friday and Saturday at 7:30, Saturday and Sunday at 2 p.m.; $12; through 3/29. At the **Vineyard Theater,** 309 East 26th Street (666-27761).

HAMLET—A version which centers on Horatio's fulfillment of Hamlet's request to "tell" the story, wherein the issues of family are the production's focus of loss and mourning; directed by Daniel Kramer. Thursday–Sunday at 8; $10; through 3/29. **Shakespeare Conservatory,** 591 Broadway (734-5967).

HERE WE ARE—Three romantic one-act comedies, directee by Donald Brenner, Donna Jo Fuller, and Michael Perraca. With Kate Newlon, Donnalyn Carfi, plus a cast of six. 3/31, 4/1, 2, 7, 8, 9, at 7:30; 4/3 and 10 at 8 p.m. and 4/11 at 5 and 8; $6. A Double Dutch at **OLGC Theater**, 323 East 91st Street (982-5008).

I LIKE THE LIKES OF YOU—Robert Coles's comedy concerns a girl working as a word processor in New York City; directed by Laura-Jean Schwartau; featuring a cast of five. Thursday, Friday and Saturday at 8, Sunday at 3; through 3/29. At the **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

THE JOURNEY OF THE FIFTH HORSE—Ronald Ribman's adaptation of Turgenev's novella *The Diary of a Superfluous Man*; directed by John Grabowski. 3/26 to 29, and 4/2, 3, 4 (phone theater for times); $15. **The Acting Studio**, 29 East 19th Street (228-2700).

A LIE OF THE MIND—Sam Shepard's tale of an inverted, modern *Romeo and Juliet* affair of adversity between a black family and a white family in disintegrating America; directed by Mike Rutenberg; presented by Hunter. 3/24, 28 at 7 p.m.; 3/28 and 29 at 1 p.m.; $8. At **Hunter College Little Theater**, East 68th Street between Park and Lexington Avenues (772-4448).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday at 9:30 and Sunday at 7; $10. In repertory with Sonia Pilcer's *I-Land*, monologues about the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West 13th Street (675-6677).●●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, centers on the effects that winning the lottery has on twelve characters in an interracial cast surrounding a black family who learn that cash doesn't necessarily solve all one's problems. With a cast of twelve. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday at 2 p.m.; Sunday at 3 p.m.; $20 to $26. **Heckscher,** 1230 Fifth Avenue (369-6500).

LOVERS—Mario Fratti's play about the deceitful relationships of a naïve millionairess, her husband, and two mysterious women; directed by Raymond Haigler. Featured in the cast are Susan Egbert, Alexandra Napier, Gwen Torry-Owens, and Brian Poteat. Through 4/5; $10; Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m. At **Alice's Fourth Floor Theater**, 432 West 42nd Street (279-4200).

MURDER ON THE NILE—Agatha Christie's whodunit has double turnaround, a mixture of suspense, suspicion, and a double murder; directed by Fred Fondren. With a cast of eight. Thursday–Saturday at 8; $10; through 3/28. **Prometheus**, 239 East 5th Street (477-8689).

NUYORICAN NIGHTS—Miguel Piñero's musical play, directed by Rome Neal, about a troop of young actors looking for their writer to complete an ending for their play. Thursday through Saturday at 7:30 p.m.; through 4/19; $10. At the **Nuyorican Poets Cafe**, 236 East 3rd Street (465-3167).

PERPETRATOR—Tedd Smith's drama, directed by Tom Ferriter, was inspired by newspaper accounts of the 1982 trial of Jack Henry Abbott and his association with novelist Norman Mailer, who befriended the convict and worked for his release from prison. With a cast of nine. Thursday through Monday at 8, Sunday at 3; $10. A Singers Forum production at the **Singers Theater**, 31 West 21st Street (366-0541).

THE RIVALRY OF DOLLS—In James Purdy's play, three women related by blood are separated by disparate, cruel, tender competition for a widowed father; directed by John Uecker. With Crystal Field, Richard Willis, Kitty Crooks, Christine Langner, Gordon MacDonald, Paul Anthony Stewart. Thursday–Sunday at 8; 3/26–4/19; $5; 4/16–19; $10. **Theater for the New City**, 155 First Avenue (254-1109).

ST. VITUS' DANCE—John Regis's drama, directed by him and adapted from Dostoyevsky's *The Idiot*, examines the original's attempt to depict a beautiful individual, personified in the character of Prince Myshkin. With a cast of five. Thursday, Friday, Saturday at 8; Sunday at 3; $10; through 4/12. Shooting Star at the **Play Ground Theater**, 230 East 9th Street (459-4281).

A SNAKE IN THE VEIN—Alan Bowne's drama is set in a seedy drugs rehabilitation clinic where two cellmates (Gil Bellows and Charles Cragin) become involved in a late-night, life-or-death confrontation; directed by Jimmy Bohr. Friday and Saturday at 8; Sunday at 7; $10. **Manhattan**, 120 West 28th Street (727-7722).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Wednesday–Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200).●●

THE WEDDING PORTRAIT—Gudmundur Steinsson's comedy uses live video simulcast and multi-media elements to tell of a family whose lives are examined through exposure they suffer at the hands of a video-documentary-maker who comes to their home to make a TV special; directed by Rebecca Kreinen. Through 3/28 at 8; Saturday also at 3; Sunday at 7; $10. **Kampo Center**, 31 Bond Street (369-2751).

WHAT A ROYAL PAIN IN THE FARCE—Leonard Jacobs's satire on contemporary politics and American culture, employing nineteen actors and many subplots; directed by David C. Wright. 3/30–4/5 at 8; 4/5 also at 3; $10. **Westbeth Center**, 151 Bank Street (757-1024).

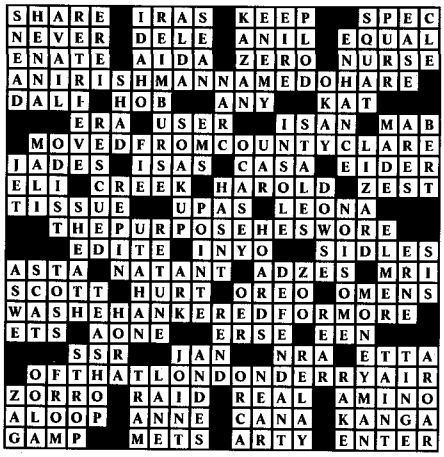
THE WHITE BIRD TAKES WING—James Edwin Parker's play, directed by Daniel Andries, starring Richard Pait and Maggie Low, focuses on the lives of two people living on the edge of society. Thursday through Saturday at 8 p.m., Saturday and Sunday at 3 p.m.; 3/26 through 29; $7 to $10. At the **William Redfield Theater**, 354 West 45th Street (769-8054).

WRITE IF YOU GET WORK—A horse opera, written and directed by Jeffrey M. Jones, with score by Dan Moses Schreier. The play examines the nature of work, creativity, and the media in our kind, gentle America. Evening also includes a staging of a new interspecies music/theater piece, *The Big Guy From Durango*, by M. C. Kat, with a cast of five. Tuesday, Thursday, Friday, Saturday at 8; 3/24 through 4/11; $10. At **St Mark's Theater**, 131 East 10th Street (533-4650).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

SOLUTIONS TO LAST WEEK'S PUZZLES



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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

SONIA BALASSANIAN—A sculpture installation; through 3/28. Sculpture Center, 167 E. 69th St. (879-3500).

GIOVANNI FRANCESCO BARBIERI (IL GUERCINO)—Paintings and drawings by this 17th-century Italian artist, including the artist's only still life and self-portrait, and other works from public and private collections; through 4/20. Feigen, 49 E. 68th St. (628-0700).

CHANG DAI-CHIEN—Paintings of landscapes and figures, and studies of fish, trees, and insects; through 5/2. Wender, 3 E. 80th St. (734-3460).

MICHAEL DAVID—Small abstract paintings in wax and watercolor over Indian miniatures; through 3/26. Knoedler, 19 E. 70th St. (794-0550).

GARY GOLDSTEIN/JENNY OKUN—Works made with mass circulation books/Architectural sculpture and photographs. Through 3/28. Urdang, 23 E. 74th St. (288-7004).

GEORGE GROSZ—Watercolors and drawings from the 1920s; through 4/30. Soufer, 1015 Madison Ave. (628-3225).

GRACE HARTIGAN—Abstract Expressionist paintings and works on paper from the early 1960s; through 4/1. Friedman, 980 Madison Ave. (472-1527).

PETER HEINEMANN—Self-portraits in oil on canvas that depict the artist in a variety of poses; through 4/11. Schlesinger, 24 E. 73rd St. (734-3600).

JORGE IMMENDORF—Paintings from the 1970s with vibrant cartoon-like images and captions, in a series titled "I Wanted to be An Artist"; through 4/18. Werner, 21 E. 67th St. (988-1623).

KONSTANTIN KAKANIAS—Drawings of Greek temples and ruins in flood and in flames; through 4/10. Stubbs, 153 E. 70th St. (772-3120), Mon.–Sat. 10–6.

MIKE KANE/DIANE ZAUGRA—Photo-realist still-life paintings/Realist landscapes. Through 3/28. Cudahy's, 170 E. 75th St. (879-2405).

MAN RAY/MERET OPPENHEIM—Paintings and works on paper by both; through 3/27. Kent, 47 E. 63rd St. (980-9696).

MARK MENNIN—Carved stone sculptures; through 4/4. Kouros, 23 E. 73rd St. (288-5888).

THEODORE ROSZAK—Constructions executed between 1931 and 1947 that reflect the influence of Constructivism and Surrealism; through 4/11. Hirschl & Adler, 21 E. 70th St. (535-8810).

DAVID SALLE—Recent drawings; through 4/25. Gagosian, 980 Madison Ave. (744-2313).

RICHARD SERRA—New drawings, sketchbooks, and etchings that relate to "Afangar," his largest sculpture to date, installed in March 1990 on Videy, a small deserted island near Reykjavik, Iceland; through 4/25. Marks, 1018 Madison Ave. (861-9455).

DAVID SIMPSON—Recent minimalist paintings in which pigments are used to create optical nuances, by a Bay Area artist; through 3/28. Ralph, 43 E. 78th St. (288-5222).

YOSHITOSHI TAISO—A series of woodblock prints titled "100 Views of the Moon" and executed in 1885; through 4/4. Ronin, 605 Madison Avenue (688-0188).

ESTEBAN VICENTE—Abstract collages from the early 1980s to the present; through 3/28. Berry-Hill, 11 E. 70th St. (744-2300).

LUDWIG VON HOFMANN—Drawings, watercolors, pastels, and prints by this German artist (1861–1945) that show his transition from Art Nouveau to abstraction; through 4/4. Shepherd, 21 E. 84th St. (861-4050).

ROBERT WHITE—Recent sculpture and watercolors; through 3/28. Graham Modern, 1014 Madison Ave. (535-5767).

CHRISTOPHER WILMARTH—Fourteen sculptures from 1968 to 1987; through 3/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

ALBERT YORK—Landscape paintings from 1963 to the present; through 4/18. Davis & Langdale, 231 E. 60th St. (838-0333).

57th Street Area

WALTER ANDERSON/ARTHUR DOVE—Watercolors that portray the natural world by both; through 4/30. Ross, 50 W. 57th St. (307-0400).

GIOVANNI ANSELMO—New work; through 4/4. Goodman, 24 W. 57th St. (977-7160), Mon.–Sat. 10–6.

GEORG BASELITZ—Recent paintings; through 4/18. Pace, 32 E. 57th St. (421-3292).

DOZIER BELL—Paintings and photo-collage works that refer to the topography of Maine, where the artist lives; 3/28–4/29. Schmidt-Bingham, 41 W. 57th St. (888-1122).

HUBERT BRANDL—Recent abstract paintings with densely layered fields of color, by an Austrian artist who lives in Vienna; through 3/28. Tilton, 24 W. 57th St. (247-7480).

THEOPHILUS BROWN—New multi-figure paintings that depict male and female nudes in idealized settings; through 4/3. Tatistcheff, 50 W. 57th St. (664-0907).

PAUL CADMUS—Satirical paintings and drawings from the 1930s to the present; through 4/18. Midtown, 745 Fifth Ave. (758-1900).

VIJA CELMINS—New paintings; through 4/4. McKee, 745 Fifth Ave. (688-5951).

SAINT CLAIR CEMIN—Recent sculpture; through 4/4. Miller, 41 E. 57th St. (980-5454).

LUCILLE CORCOS—Paintings of landscapes and cityscapes by this artist who illustrated covers of *Vanity Fair, Vogue,* and *Connoisseur* in the early 1930s; through 4/7. Babcock, 724 Fifth Ave. (767-1852).

JOSEPH CORNELL—Box constructions; through 4/4. Cavaliero/Navarra, 41 E. 57th St. (223-2828).

CRASH—New paintings that incorporate street imagery; through 3/28. Janis, 110 W. 57th St. (586-0110), Mon.–Sat. 10–5:30.

CHRISTOPHER DARTON—Paintings and drawings from the past six years that depict still-life compositions; 3/25–4/25. Forum, 745 Fifth Ave. (355-4545).

BRAD DAVIS/THOMAS LANIGAN SCHMIDT—Recent landscape paintings/Mixed media works in a series titled "The Summer Palace of Czarina Tatlina, 1969–70, A Reconstruction"; 3/26–4/25. Solomon, 724 Fifth Ave. (757-7777).

MICHAEL GOLDBERG—Recent abstract paintings; through 4/18. McCoy, 41 E. 57th St. (319-1996).

LAURA GRISI—Conceptual works from the 1970s to the 1990s; through 3/28. Haime, 41 E. 57th St. (888-3550).

MARSDEN HARTLEY—Paintings and works on paper from the 1920s, when he was living in Europe and beginning to experiment with the Modernist style that would characterize his mature works; through 4/25. Babcock, 724 Fifth Ave. (767-1852).

JULIE HEFFERNAN—Paintings of landscapes and still lifes derived from Old Master sources; through 4/18. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

EDWARD LANING—Realist paintings by this artist (1906–81) who studied with Thomas Hart Benton and John Sloan and was a member of the Fourteenth Street School; through 4/18. Kennedy, 40 W. 57th St. (541-9600).

TERENCE LA NOUE—Paintings that explore totemic motifs, on unstretched, irregularly-shaped canvases; through 3/28. Emmerich, 41 E. 57th St. (752-0124).

DONALD LIPSKI—New sculpture; through 4/11. Lelong, 20 W. 57th St. (315-0470).

ANTONI LLENA—Recent paintings and sculpture; through 4/4. Prats, 24 W. 57th St. (315-3681).

ANDRE MASSON/CLAUDE CAHUN—Collages and drawings from the 1950s and 1960s/Vintage photographs and photomontages by this French Surrealist. Through 4/11. Zabriskie, 724 Fifth Ave. (307-7430).

ALBERT PALEY—Recent furniture incorporating hand-forged steel, wood, and stone; through 3/28. Joseph, 745 Fifth Ave. (751-5500).

LEIGH PALMER—Paintings of Hudson River Valley landscapes and interiors; through 3/28. French, 24 W. 57th St. (247-2457).

VINCENT PEPI—Abstract Expressionist paintings from the 1950s and 60s; through 4/8. Deutsch, 29 W. 57th St. (754-6660).

ANNE POOR—Paintings and drawings; through 4/4. Dintenfass, 50 W. 57th St. (581-2268).

BRUCE PORTER—Recent abstract paintings; through 4/2. De Nagy, 41 W. 57th St. (421-3780).

ARNULF RAINER—Recent paintings from his "Crosses" and "Hand and Finger Paintings" series; through 3/28. Ulysses, 41 E. 57th St. (754-4666).

LUDWIG SANDER—Abstract paintings and works on paper from the 1930s through the 1970s; through 4/4. ACA, 41 E. 57th St. (644-8306).

PETER SAUL—Four recent large-scale paintings with heroic themes such as "Custer's Last Stand," "The Alamo," and "The Last Judgement"; through 3/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

BILLY SULLIVAN—Recent paintings, including still lifes, portraits of his friends, and New York City scenes; through 3/28. Fischbach, 24 W. 57th St. (759-2345).

VIVIAN TORRENCE/ROALD HOFFMANN—Collages by Torrence paired with essays and poems by Hoffmann, at the New York Academy of Sciences, 2 E. 63rd St. (838-0230), through 4/15, and at Drake, 50 W. 57th St. (582-5930), through 3/28.

TABITHA VEVERS/WILLIAM KIENBUSCH—Small-scale narrative paintings with elaborate frames/Small works on paper from the 1970s. Through 3/31. Kraushaar, 724 Fifth Ave. (307-5730).

SoHo and TriBeCa

VIVIAN ABRAMS—An installation of drawings, assemblages, and paintings on the theme of electricity; through 4/14. Coup De Grace, 579 Broadway (431-5799).

MAC ADAMS—New sculpture; through 3/28. Gibson, 568 Broadway (925-1192).

NICK AGID—Small bronze objects created from molds, in a series titled "Brazen Aphorisms"; through 3/31. Cutler, 164 Mercer St. (219-1577).

POLLY APFELBAUM—Works that question traditional gender associations by dealing with such things as decorating, sewing, beading, and other "women's work"; through 4/11. Lipton, 67 Prince St. (925-7170).

DENNIS BALK—A conceptual work that establishes a

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narrative within the gallery space, using abstract shapes, statuary, and napkins and hotel hand towels with text and schematic renderings; through 3/28. American Fine Arts Co., 40 Wooster St. (941-0401).

MARTIN BECK—Recent monotypes; through 4/15. Auchincloss, 558 Broadway (966-7753).

WILLIE BIRCH—A survey of paintings and sculpture from 1976 to 1990 that chronicle international events in African American history and the realities of everyday urban life; 3/28–4/25. Exit Art, 578 Broadway (966-7745).

LEX BRAES—Heavily-layered figurative paintings by a Scottish artist; through 4/18. Rosenberg, 115 Wooster St. (431-4838).

JAMES LEE BYARS—An installation titled "The Thinking Field" that comprises one hundred white marble spheres placed along the perimeter of an imaginary ellipse; through 4/25. Boone, 417 W. Broadway (431-1818).

MARY CARLSON—New work; through 4/11. Protetch, 560 Broadway (966-5454).

DORIANA CHIARINI—Recent sculpture; through 4/11. Ala, 560 Broadway (941-1990).

COLETTE—Multi-media works that pay homage to the artist's muses; through 3/28. Rempire, 121 Greene St. (979-1111).

MAUREEN CONNOR—New installations using video and sound; through 4/18. Van Eck, 420 W. Broadway (219-0717).

BRUCE CUNNINGHAM/MARILYN GREENBERG—Geometric abstract paintings/Recent drawings that combine geometric and organic forms. Through 3/28. Zarre, 154 Wooster St. (353-3456).

JOHN CURRIN—Paintings of older women; through 5/2. Rosen, 130 Prince St. (941-0203).

WALTER DE MARIA—New sculpture entitled the "5-9-7 Series" that continues the artist's exploration into the psychic phenomena at work within numerical logic; 3/28–5/9. Gagosian, 136 Wooster St. (228-2828).

OSCAR DE MEJO—Paintings of historical events and imaginary scenes in a naive, surreal style; through 4/8. Nahan, 381 W. Broadway (966-9313).

MARC DENNIS—Paintings in which images of "nature morte" are set against mural-like backgrounds; through 3/28. Bustamante, 560 Broadway (226-2108).

RICHARD DIEBENKORN—Prints from 1981–91; through 4/18. Crown Point Press, 568 Broadway (226-5476).

JIRI GEORG DOKOUPIL—New paintings; through 4/11. Shafrazi, 130 Prince St. (274-9300).

WILLIE DOHERTY—Works that challenge mainstream and journalistic depictions of Northern Ireland, using large-scale photographs with superimposed text; through 4/25. Cugliani, 40 Wooster St. (966-9006).

BRIGITTE ENGLER—Paintings on panel and works on paper that explore the tension between chaotic and rational structures; through 4/5. Anderson, 63 Thompson St. (431-8547).

XAVIER ESSELINCK—Works on paper in lead and gold; 3/31–4/29. Morrison, 59 Thompson St. (274-9059).

HANS-PETER FELDMAN—Works that incorporate mass-produced ephemera; 3/28–4/25. 303, 89 Greene St. (966-5605).

TONY FITZPATRICK/OUATTARA—Paintings that deal with American popular culture, with cryptic messages scrawled on their surfaces/An installation of pastels incorporating symbols that originate from his native Ivory Coast. Through 4/11. Baghoomian, 555 Broadway (941-1410).

JULIO GALAN—Dream-like paintings with imagery that draws on his Mexican background, as well as other sources; 3/28–4/20. Nosei, 100 Prince St. (431-9253).

GIUSEPPE GALLO—Six large-scale paintings that combine delicate figurative imagery and abstract elements and sculpture cast in silver and bronze; through 3/28. Sperone Westwater, 142 Greene St. (431-3685).

JOHANNES GIRARDONI—Recent encaustic constructions that create a dialogue between the refined and the commonplace and the natural and the man-made; through 4/21. Haller, 415 W. Broadway (219-2500).

MICHAEL GITLIN—Recent sculpture; through 3/28. Stark, 594 Broadway (925-4484).

LAURA GRISI—Conceptual works from "The Mirrored Series"; through 3/28. Castelli, 420 W. Broadway (431-5160).

BURT HASEN/MARK GIBIAN—Recent paintings that represent a series of abstract maps or "mindscapes"/Abstract sculpture in steel and glass. Through 4/25. Shapolsky, 99 Spring St. (334-9755).

MICHELE HARVEY—Landscape paintings that mark the passage of time, as seen in a deteriorating hayloft or a gravestone; through 4/18. Bridgewater Lustberg, 529 Broadway (941-6355).

CLINTON HILL—Constructions, handmade paper assemblages, and furniture; through 4/11. Pearl, 420 W. Broadway (966-5506).

GERALD HORN—New wall paintings and freestanding works; through 3/29. Morrison, 59 Thompson St. (274-9059).

WILL INSLEY/MARY CARLSON—"Wall Fragment" drawings, paintings, and photo-montages dating from 1966 to the present; through 4/4/Sculptures that outline the shape of the human body, made from piles of plastic, latex, paper, and cloth that have been sewn together. Through 4/11. Protetch, 560 Broadway (966-5454).

RICHARD JOLLEY/FRANCIS PAVY—Recent glass and bronze sculptures influenced by Japanese temple figures/Large-scale expressionistic paintings that combine images of archetypal symbols and ordinary objects. Through 4/4. Roger, 136 Prince St. (966-4016).

MARION KENYON JONES—Small-scale abstract constructions executed on wood and paper; through 3/25. Dannenberg, 484 Broome St. (219-0140).

PETER J. KETCHUM—Recent paintings; through 4/4. Limner, 598 Broadway (431-1190).

RICHARD KALINA—New abstract paintings executed over grids; through 3/28. Brown, 23 Watts St. (219-1060).

BARBARA KASSEL—Paintings of South African landscapes in oil on masonite; through 4/4. Davidson, 415 W. Broadway (925-5300).

ELLSWORTH KELLY—Four "Angle" works from 1964–66, each of which comprises two connected panels set at a ninety-degree angle, with one panel placed upright and the other on the floor; through 3/28. Cooper, 155 Wooster St. (674-0766).

JON KESSLER—A two-ton steel and wood music box that plays the "Star-Spangled Banner"; 3/21–4/25. Luhring Augustine, 130 Prince St. (219-9600).

YEONG-GILL KIM—Recent paintings that juxtapose images from the artist's childhood memories with images of Korean historical events. Through 4/4. Yi, 249 Centre St. (334-5189).

MARCIA GYGLI KING—New paintings; through 4/18. Katzen, 475 Broome St. (966-4469).

MARTIN KIPPENBERGER—New sculpture that incorporates a variety of media and techniques; through 4/4. Metro Pictures, 150 Greene St. (925-8335).

KOMAR & MELAMID—Recent multi-media "Searstyle" installations and paintings and related works based on the Psalms; through 3/28. Feldman, 31 Mercer St. (226-3232).

CARTER KUSTERA—A multi-media installation that investigates the family as a dysfunctioning unit; through 3/28. Baer, 476 Broome St. (431-4774).

MYRIAM LAPLANTE—Works on canvas that use colored feathers as a substitute for paint, thereby commenting on traditional "women's work" and the role of crafts in contemporary art; 3/27–4/25. Shainman, 560 Broadway (966-3866).

SANDRA LERNER—New abstract paintings; through 4/11. Kelly, 591 Broadway (226-1660).

ALFRED LESLIE—Fourteen drawings executed between 1965–68; through 3/28. Flynn, 113 Crosby St. (966-0426).

MARGRIT LEWCZUK—Recent paintings with symbolic imagery; through 4/15. Auchincloss, 558 Broadway (966-7753).

LOUIS LO MONACO/DEREK BERNSTEIN—Abstract paintings with grids/Oil paintings on copper plates. Through 4/18. Condeso/Lawler, 76 Greene St. (219-1283).

JIM LUTES/MIKE HILL—Gestural abstract paintings/Plaster portrait busts and stamps of historical figures. Through 4/18. Bitter-Larkin, 597 Broadway (219-0150).

DAVID MACH—Human and animal heads made from matchsticks; through 4/4. Toll, 146 Greene St. (431-1788).

BERNARD MAISNER—New paintings and illuminated books and pages; through 4/18. Cavin Morris, 560 Broadway (226-3768).

CHRIS MARTIN—Recent paintings; through 3/28. Good, 532 Broadway (941-8066).

WALTER MARTIN/KATHY GROVE—New works with a freak show theme, in a series titled "A Journey from *This World to the Next*"/New photographs, light boxes, and etchings based on masterworks of the 20th century. Through 4/18. P.P.O.W., 532 Broadway (941-8642).

VICTOR MATTHEWS—New pastels, monotypes, and paintings; through 4/25. Portico, 139 Spring St. (941-1444).

CLAUDIA MATZKO—Wall and floor sculptures that make use of the grid structure; through 4/4. Klagsbrun, 51 Greene St. (925-5157).

ALAN MCCOLLUM/MASSIMO ANTONACI—An installation of new works titled "Lost Objects"/Sculptures that comprise various configurations of glass squares painted with melted tar and paint; 3/28–4/18. Weber, 142 Greene St. (966-6115).

JOHN MCCRACKEN—Recent sculptures; through 4/4. Sonnabend, 420 W. Broadway (966-6160).

GERHARD MERZ—An installation that combines elements of painting, sculpture, and architecture; through 3/28. Gladstone, 99 Greene St. (431-3334).

MARK METCALF/DAVID AHLSTED—Paintings of Brooklyn cityscapes/Small paintings and works on paper that depict imaginary industrial cityscapes. Through 4/8. Perlow, 560 Broadway (941-1220).

JOHN L. MOORE—Abstract paintings and drawings with configurations of ellipse shapes; through 3/28. M-13, 72 Greene St. (925-3007).

CATHERINE MURPHY—Recent realist paintings that depict the emotional power of solitary objects; through 4/11. Lennon, Weinberg, 580 Broadway (941-0012).

JOSEPH NECHVATAL—His "Tombeaux" sculptures in xerox collage on wood, plus recent photographic works and paintings; through 4/4. Alexander, 59 Wooster St. (925-4338).

PETER PLAGENS—Recent abstract paintings and works on paper; through 4/1. Hoffman, 429 W. Broadway (966-6676).

KEN PRICE—New ceramic cups, plates, and bowls that depict images of contemporary Los Angeles, executed in a Mexican Folk pottery style; 3/28–4/25. Cowles, 420 W. Broadway (925-3500).

PEGGY REVENTLOW/NICOLE CALLEBAUT—Figurative sculptures/Paintings and works on paper; 3/31–4/25. Bustamante, 560 Broadway (226-2108).

SCOTT RICHTER—New sculpture; through 3/28. Marcus, 578 Broadway (226-3200).

ANDREI ROITER—Paintings, objects, and drawings that use everyday occurrences as subject matter; through 4/29. Koury, 89 Greene St. (334-5155).

KAREN ROTH—Paintings based on the textures and colors of disintegrating building facades; through 3/31. Weiss, 68 Laight St. (925-7313), Thu.–Sat. 12–6.

SALVATORE SCARPITTA—Works from the past year; through 3/28. Nosei, 100 Prince St. (431-9253).

SEAN SCULLY—Paintings, drawings, and etchings; through 4/11. Alexander Editions, 476 Broome St. (925-2070).

RICHARD SERRA—Recent drawings; through 4/25. Pace, 142 Greene St. (421-3292).

JOEL SHAPIRO—Sculpture from 1972–79; through 4/11. Cooper, 149 Wooster St. (674-0766).

ROGER SHIMOMURA—New paintings and photographs that explore racism towards Asians living in the United States; 3/28–4/21. Steinbaum, 132 Greene St. (431-4224).

SUSAN SILAS—Paintings, plywood pieces, and photographic works that are an amalgamation of appropriated images and objects presented as information and cultural detritus; through 4/18. Fiction/nonfiction, 21 Mercer St. (941-8611).

CHUCK SLATKOFF/JIMBO BLACHLY—Meticulous still-life paintings/Drawings that refer to performance art and Chinese landscape painting. Through 4/11. Granary Books, 568 Broadway (226-5462).

REBECCA SMITH/PETER BELLAMY—Aluminum and plaster sculptures that evoke referential associations based on their size and shape/Photographs of artists

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from his book "The Artist Project, Portraits of the Real Art World/New York Artists." Through 3/28. LedisFlam, 584 Broadway (925-2806).

JONATHAN TALBOT—Small-scale collages with visual and literary references; through 3/28. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

AL TAYLOR—Recent sculptures and drawings that combine abstraction and scatological humor; through 4/11. Nolan, 560 Broadway (925-6190).

CURT THOMAS—Geometric abstract paintings constructed of multiple panels; through 4/4. Arena, 128 Wooster St. (226-1420).

ANDREW TOPOLSKI—Works on paper that refer to architecture, nuclear equations, and ecology; through 3/30. Wimmer, 560 Broadway (274-0274).

MARY ANN UNGER—Large-scale figurative sculptures in Hydrocal over welded steel armatures; through 4/4. Klarfeld Perry, 472 Broome St. (941-0303).

MATTHEW WEAVER—Recent paintings with collage and map-like imagery; through 5/5. Engelhorn, 591 Broadway (966-6882).

MARY WEATHERFORD—Paintings in which silkscreen images of roses are superimposed over a thin stain of color; through 4/18. Blum Helman Warehouse, 80 Greene St. (226-8770).

MEGAN WILLIAMS—An installation and works on paper; through 4/11. Lee, 588 Broadway (966-2676).

KEVIN WIXTED—Recent paintings and works on paper; through 4/18. Beitzel, 102 Prince St. (219-2863).

Other

RODOLPHE BRESDIN/ODILON REDON—Prints, drawings, and two etched copperplates/Prints and illustrated books. Through 5/9. Grolier Club, 47 E. 60th St. (838-6690).

FERRIS COOK—Oil paintings inspired by turn-of-the-century garden book designs; through 5/10. Wave Hill, 675 W. 252nd St. (549-3200), Mon.–Sat. 10–5, Sun. 10–7.

CATALINA PARRA—Installations and works on paper from the past ten years that deal with contemporary political, economic, and social issues; through 4/4. Lehman College, 250 Bedford Park Blvd. West, Bronx (960-8211).

ILONA RUEGG—Paintings and works on paper by a Swiss artist; 3/26–5/10. Swiss Institute, 35 W. 67th St. (496-1759).

MARY TRAYNOR—Recent sculpture; through 4/5. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

GROUP SHOWS

Madison Avenue and Vicinity

HIRSCHL & ADLER—21 E. 70th St. (535-8810). Color prints by American artists, from 1890–1960; through 4/11.

GOFFMAN—18 E. 77th St. (744-5190). Works by Cornwell, Hoskins, McCarthy, Schuyler, Wyeth, others; through 4/25.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Hunt, Inness, Israels, Hunt; 3/31–4/18.

STONE—48 E. 86th St. (988-6870). Fetish objects from primitive and contemporary cultures; through 3/30.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Intimately-scaled sculpture by Archipenko, Flannagan, Moore, Nadelman, Picasso, Saint Gaudens, Storrs, others; through 4/18.

57th Street Area

ADLER—41 E. 57th St. (308-0511). Drawings, books, periodicals, and ceramics by Italian Futurists, in collaboration with Ex Libris, New York; through 4/5.

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). 20th-century color block prints by Dow, Lum, Hyde, Lazzell; through 4/18.

BARON/BOISANTE—50 W. 57th St. (581-9191). Works by Baechler, Byron, Vital; through 4/18.

DEL RE—41 E. 57th St. (688-7019). Paintings by Fontana, Kline, Magritte, Rauschenberg, others; through 4/4.

HEIDENBERG—50 W. 57th St. (586-3808). Works by Chadwick, Chia, Moore, Paladino, Picasso, others; through 4/5.

KRUGIER—41 E. 57th St. (755-7288). Works by 19th- and 20th-century European and American artists, including Bonnard, Calder, Giacometti, Klee, Miro, Picasso, Tapies, others; through 5/15.

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Ancient Faces: The Mask in Modern Mexico"; through 4/3.

SHEEHAN—41 E. 57th St. (888-4220). Portfolios of prints by Deacon, Judd, Marden, Ryman, Winters, Wool, others; through 5/31.

URBAN CENTER—457 Madison Ave. (753-1722). "Waterworks: Architecture and Landscape"; through 4/11.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—594 Broadway (966-4444). Works by Diggs, Knecht, Sances; through 4/18.

ART IN GENERAL—79 Walker St. (219-0473). "Morphologic," with works by Bundarin, Fishman, Huang, Parlato, Rosewater, others; installations by Byard, Fernandez, Lababdie, Tomney, Wadsworth; through 4/18.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

FRANKLIN PARRASCH—584 Broadway (925-7090). "The Endowed Chair," with chairs and images of chairs by Adkins, Benton, Castle, Doner, Lichtenstein, Oppenheim, Rauschenberg, Samaras, others; through 4/18.

HAWKINS—448 W. Broadway (477-5699). Works by seven artists that contribute to a staged tabloid tableau; through 4/25.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). "Childhood: Imitation and Perception," with works by Borsuk, Broadbent, Croak, Dodd, Huang, Pozzi, Rose, others; through 3/29.

HUMPHREY—594 Broadway (226-5360). Found objects, assemblages, and constructions by Abrams, Arai, Dolberg, Fay, Garcia, Palaia, others; through 5/2.

LE CAPELLAINE—252 Lafayette St. (431-3914). Works by Albertini, Connor, Minter, Nechvatal, Stone, others; through 4/11.

LOUVER—130 Prince St. (925-9205). "Overlay," with works by Baldessari, Berman, Johns, McCollum, Mullican, Rauschenberg, Ruppersberg, Salle; through 4/18.

PARRASCH—584 Broadway (925-7090). "The Endowed Chair," with works by Atkins, Benton, Castle, Christo, Doner, Lichtenstein, Samaras, Warhol, others; through 4/18.

PRETTO—142 Greene St. (431-3041). Works by Allain, Kretschmer, Piemontese; through 4/18.

SERMAS—19 Greene St. (431-5743). Abstract paintings by DiGiorgio, Hitch, Sermas, Stiglich; through 4/4.

SHAPOLSKY—99 Spring St. (334-9755). "The Prevailing Fifties," with works by Abbott, Barrer, Dehner, Johnson, Jagger, Muller, Thomas, others; through 4/25.

STAEMPFLI—415 W. Broadway (941-7100). "Metal and Stone," with works by Bauermeister, Corbero, Gatch, Kaish, Kubach-Wilmsen, Nagare, Robzen, Sekine; through 4/4.

STAIB—8 Greene St. (941-5977). Works in various media by Dill, Feintuch, Grostein, Kaczynski, Paris, Touyarb, Wilke; through 4/18.

STENDHAL—622-626 Broadway (505-1201). A collaborative painting using the Absolut vodka bottle as a motif, by Avital, English, Tompkins, Yerman; through 4/12.

STEINGLADSTONE—99 Wooster St. (925-7474). Early works by Arte Povera artists; 3/28–5/30.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Darkness Visible," with works by Beyer, Burns, Coe, Panter, Pitt, Wailgum, Williams; through 4/1.

THE GALLERY—30 Bond St. (505-9668). Figurative paintings by Bates, Bermingham, Brown, Drake, Golub, Pistolesi, Radford, Santore, Steers; through 4/18.

TRENKMANN—189 Lafayette St. (274-8273). Works by Hamilton, Hardinger, Hitch; through 4/4.

TRIBECA 148—148b Duane St. (406-4073). Installations that comprise multiple sculptural elements, by Blake, Linnemann, Morelli, Ross, others; through 4/10.

WALLS—156 Wooster St. (982-9800). Paintings on the theme of the four seasons by Abrons and Sharpe; works on paper from the series "Lexicon" by Rankin; through 4/1.

WOOSTER GARDENS—40 Wooster St. (941-6210). "Healing," with works by Drozdik, Faust, Ireland, Moffet, Shaw, Gonzalez Torres, Warren, others; through 4/25.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900). "Academy-Institute Invitational Exhibition of Painting & Sculpture," with works by Berthot, Burkhardt, Goodman, Haas, King, Mangold, Plimack Mangold, Otterson, Welliver, others; through 3/29.

BARUCH—17 Lexington Ave. (387-1130). Works by De Kooning, Guston, Kline, Krasner, Pollock; through 4/17.

CITY UNIVERSITY OF NEW YORK—Research Foundation, 79 Fifth Ave., third floor (886-2912). "12 Printmakers," with works by Fish, Feldman, Lederman, O'Connor, Ross, Trakis, Romano, others; through 6/30.

ILLUSTRATION—330 E. 11th St. (979-1014). "What's So Funny," with works by Bartalos, Greenblat, Neubecker, Panter, Seibold, Vellekoop, others; through 4/5.

INTAR—420 W. 42nd St. (695-6134). "The Migrations of Meaning: Part II," with works by Lusane, Saar, Suarez; through 5/1.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (781-875-4031). "The Enduring Thread/El Hilo Perpetuo," with works by Elizondo, Garcia, Palacios; through 4/11.

WHITE COLUMNS—154 Christopher St. (924-4212). Works by Ramirez-Jonas and Wilson; "White Room Program," with works by emerging and underknown artists; through 4/18.

PHOTOGRAPHY

ALICE AUSTIN—An exhibition celebrating the 125th anniversary of her birth, with Austen's photographs of her friends and family on Staten Island in the late 1800s; through 5/22. Arsenal, Fifth Ave. and 64th St. (360-1309).

SANDRA BAKER—Photographs of New York; through 4/25. Neikrug, 224 E. 68th St. (288-7741).

MANUEL ALVAREZ BRAVO/STEPHEN BRIGIDI—Platinum and palladium prints from 1930 to 1990/Photographs of the frescoes of angels on the walls of Pompeii with accompanying text by Robert Bly. Through 4/11. Witkin, 415 W. Broadway (925-5510).

NANCY BURSON—Recent portraits taken with the Diana camera; through 4/18. Baum, 588 Broadway (219-9854).

ANDREW BUSH/JONI STERNBACH—Portraits of drivers in their cars from his "Vector Portraits" series/Platinum palladium prints. Through 4/18. Lieberman & Saul, 155 Spring St. (431-0747).

DON FARBER—Photographs that document Tibetan Buddhist life; through 4/11. Mokotoff, 584 Broadway (941-1901).

DONNA FERRATO—Photographs that investigate domestic violence in America; through 4/11. Aperture, 20 E. 23rd St. (505-5555).

PETER HUJAR—Portraits of animals taken in the 1970s and early 1980s; through 4/4. Danziger, 415 W. Broadway (226-0056).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 4/10: "A Moment Before: Jews in the Soviet Union, Photographs by Frederic Brenner." Through 4/10: "About Face: Photographic Portraits from the Permanent Collection, 1900–1991."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography"; through 4/26.

RAY METZKER/WILLIAM EGGLESTON—Recent black-

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and-white landscapes taken in southern France during the autumn of 1989/Color photographs from 1967–72 that reveal the quirky and the ironic in the traditional southern landscape. Through 4/4. Miller, 138 Spring St. (226-1220).

NATIONAL ARTS CLUB—15 Gramercy Park South (475-3424). "Something's Out There: Danger in Contemporary Photography," with works by Burson, Charlesworth, Goldin, Nagatani, Skoglund, Witkin, others; through 3/28.

RICE—325 W. 11th St. (366-6660). "Flesh & Stones," with photographs by Davis, Gentl, Goldman, Jones, Sinclair, Szoka, Turner; through 4/26.

PAMELA SCHEINMAN—Photographs of cemetery art in Mexico; 3/26–5/2. Grass Roots, 560 Broadway (431-0144).

BASTIENNE SCHMIDT/WILLIAM GREINER—Photographs that document poverty and death in Colombia/Color photographs of funeral wreaths in a New Orleans cemetery. Through 4/25. Opsis, 561 Broadway (966-8881).

HENRY HOLMES SMITH—Experimental vintage photographs and modern color dye transfer prints from 1931–86; through 4/18. Greenberg, 120 Wooster St. (334-0010).

SEAGRAM—800 Third Ave. (572-7000), Mon.–Fri. 9–5. Small photographs from the 1890s through 1978, by Evans, Hine, Josephson, Struss, Thorne-Thomsen, others; through 5/22.

THE SPANISH INSTITUTE—684 Park Ave. (628-0420. "The Spanish Vision: Contemporary Art Photography, 1970–1990," with works by Aparicio, Cuallado, Fontcuberta, Minguez, Munoz, Torrens, Vielba, others; through 4/17.

SHIKANOSUKE YAGAKI—Photographs of Kyoto from the 1930s; through 4/25. Houk Friedman, 1094 Madison Ave. (628-5300).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 3/26–29 at 9: Donald Fleming in "Where You're Calling From." $12. 3/26–29 at 8: Diane Torr in "Ready Aye Ready." $12.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.' " Through 4/19: "African Improvisation: Textiles from The Indianapolis Museum of Art." Through 4/19: "Site-Specific Installation by Sam Gilliam." Through 9/30: "Robert Kushner's Changing 'Seasons.' "

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 6/30: "The Streets of Dai Fau: Arnold Genthe's Photographs of San Francisco." 3/31–5/31: "Otavipithecus."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/10: "Zarina: House With Four Walls." Through 5/10: "Liliana Porter: Fragments of the Journey."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 4/26: "Arman 1955–1991: A Retrospective." Through 5/3: "Grand Lobby Installation: The New Merengue." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Contemporary Wood Sculpture."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 4/12: "Designing Utopia: The Art of William Morris and His Circle." Through 4/19: "Jacob Lawrence: The Early Decades, 1935–1950."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–4. Free. Through 11/30/92: "Meddling With Peddling: The Pushcart Wars." Through 11/30/92: "One Third of a Nation: Photographs by Arnold Eagle."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750–1775: Elegance in Ornament." Through 5/3: "Barbizon." Through 6/14: "William M. Harnett." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 5/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 5/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 3/29: "Lighting from the Sixties and Seventies." Through 4/7: "Gay Block: Rescuers of the Holocaust." Through 4/7: "The William S. Paley Collection." Through 5/5: "Allegories of Modernism: Contemporary Drawing."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17: "Remember the Children: Daniel's Story." Through 3/29: "Harvey Wang's New York." Through 7/26: "Adriaan Lubbers in New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 (free Tue. 5–8). $2.50, seniors and students $2. Through 5/3: "167th Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 4/19: "My Spirit: Works by Jeffry Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5: "While They Fought: The Home Front in New York City." Through 6/28: "Building City Hall: Competition, Construction, and Context."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 5/2: "Recent Acquisitions: Photography." Through 9/12: "Walt Whitman: In Life or Death Forever." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 4/25: "Fool's Fire by Julie Taymor." Through 5/23: "Body and Soul: The Alvin Ailey American Dance Theater." 4/1–6/10: "Judy Garland: A Celebration."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 4/5: "Sites of Intolerance," with works by Bender, Fend, Geimar, Gilliam, Karrenberg, Silverman, Owen; "The 1992 Studio Artists' Exhibition: Encounters with Diversity."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/12: "Ik-Joong Kang: 3 x 3." Through 3/29: "Art Beyond Sight." Through 4/12: "Sarah Charlesworth: Special Project." Through 4/12: "Focus on the Figure: Paintings by Henrietta Mantooth and Willy Lenski."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. 5; students and seniors $3. "Calder's Circus." . . . Through 4/19: "William Wegman." Through 5/10: "Terry Winters." Through 5/17: "Paul Strand." Through 6/21: "Joan Mitchell: Pastel." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 4/18: "Alison Saar: Slow Boat." Through 6/20: "Judith Shea: Monuments and Statues." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. 3/27–6/3: "Songs of Innocence/Songs of Experience." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 5/1: "The Stieglitz Circle."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/31 at 10 a.m.: "The Walter A. Compton Collection of Japanese Swords and Sword Fittings, Part I." On view from 3/28.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 3/31 at 10 a.m.: "Art Nouveau/Art Deco." On view from 3/28.

DOYLE—175 E. 87th St. (427-2730). 3/25 at 10 a.m.: "Fine English & Continental Furniture, Decorations, and Paintings." On view from 3/21.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/28 at 10:15 a.m. and 2: "French & Continental Furniture." On view from 3/21.

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MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, March 25

NEW YORK PHILHARMONIC, Andre Previn conductor; with pianist Jean-Philippe Collard. Britten's *Sinfonia da Requiem;* Rachmaninov's Piano Concerto No. 1; Prokofiev's Symphony No. 7. Avery Fisher Hall at 8. $10–$50.

TOKYO STRING QUARTET—With violist Pinchas Zukerman. All-Mozart program: Quartets in: C, K. 465; B-flat, K. 174; G, K. 80; D, K. 593. Alice Tully Hall at 8. $25.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor; featuring violinist Yuri Vodovoz. Sammartini's Sinfonia No. 13; Mozart's *Grande Sestetto* for Strings; Rossini's Sonata No. 3 for Strings; Copland's *Hoe Down;* Asger Hamerik's *Sinfonie Spirituelle.* Weill Recital Hall at 8. $20.

CHARLES LIBOVE, violinist/**NINA LUGOVOY,** pianist; featuring harpist Isabelle Moretti. Premiere of Seymour Barab's Suite for Violin, Harp, and Piano; Mozart's Sonata for Violin and Piano, K. 403; others. Merkin Concert Hall at 8. $12.

SANTIAGO RODRIGUEZ, pianist. All-Rachmaninov program: Variations on a Theme by Corelli, Op. 42; Ten Preludes, Op. 23; Sonata No. 1 in D Minor, Op. 28. 92nd St. Y at 8. $12.50.

JUILLIARD VOICE MAJORS—Juilliard students perform works by Mozart. Alice Tully Hall at 12:30. Free.

JOANNA CHAO, pianist. Works by Bach, Beethoven, Chopin, Schubert, Scriabin, others. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

DAVID FIRST AND THE JOY BUZZERS—Oboist Matt Sullivan, clarinetist Chris Jepperson, others. Acoustic and electronic music. Alternative Museum, Broadway and Prince St. (966-4444), at 8. $8.

SIMON PRESTON, organist. Works by Bach/Vivaldi, Reger, Ives, others. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 8. $10.

"A CAPELLA EXTRAVAGANZA"—Featuring soprano Kathy Theil, contralto Pamela Smith, others. Tallis's *Spem in Alium;* others. Church of St. Ignatius Loyola, Park Ave. and 84th St. (439-8044), at 8. $18.

Thursday, March 26

"THE ABSOLUTE TOPS IN OPERA AND POPS"—Featuring Judy Collins, Robert Merrill, Marilyn Horne, Maureen McGovern, Cissy Houston, James Morris, Susan Quittmeyer, others; with The New York Pops, Skitch Henderson conductor. A benefit for leukemia research. Carnegie Hall at 8. Concert only: $15–$35; with post-concert reception: $50–$300.

NEW YORK PHILHARMONIC—See 3/25.

HARRY CONNICK JR., pianist-singer. The Paramount at 8. $27.50–$42.50.

"MOZART ON PERIOD INSTRUMENTS"—Featuring pianist Steven Lubin, violinist Stanley Ritchie, violist David Miller, others. Duo in G for Violin and Viola, K. 423; five divertimentòs in F for Winds, Nos. 2, 4, 5, K. 439b; the "Kegelstatt" Trio in E-flat for Piano, Clarinet and Viola, K. 498; others. Alice Tully Hall at 8. $22.

OLE EDVARD ANTONSEN, trumpeter; with pianist Havard Gimse. Works by Martinu, Grieg, Enescu, Friedman, Tveitt, Gabaye. Weill Recital Hall at 8. $12.

BILLY TALYOR TRIO—Featuring pianist Billy Taylor, bassist Victor Gaskin, percussionist Bobby Thomson; with saxophonist Phil Woods. Jazz. Metropolitan Museum at 7. Sold out.

BARROS CLASSICAL CONSORT, Max Barros conductor-pianist; with cellist Loretta O'Sullivan, violinist Elizabeth Field. All-Mozart program: Trio in E, K. 542; Sonata for Violin and Piano in B-flat, K. 454; Piano Sonata in D, K. 311; Piano Trio in C, K. 548. Society for Ethical Culture Auditorium, Central Park West and 64th St. (757-3892), at 8. $15.

SONATENABEND—Pianists from Juilliard perform sonata repertoire. Paul Recital Hall, 60 Lincoln Center Plaza, at 6. Free.

ELIZABETH SMALL, violinist; with pianist Jeffrey Wood, violinist Rose Mary Harbison. Works by John Harbison, Bartok, Steve Gerber, others. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

WAYNE HORVITZ, pianist-composer; with cornetist Butch Morris, drummers Samm Bennett, Ikue Mori. Solo and ensemble acoustic and electronic music. Roulette, 228 W. Broadway (219-8284), at 9. $7.

ESSENTIAL MUSIC—Featuring Judith Gordon, Maya Gunji, Eric Kivnick, others. Works by Robert Ashley, Kyle Gann, Dary John Mizelle, Charles Wood, John Kennedy. Washington Square Church, 135 W. 4th St. (569-9250), at 8. $10.

"OPERA AT NOON"—Soprano Patricia Ruiz, baritone Armando Mora, pianist Michael Pilafian. Arias and duets from *Don Giovanni, Rigoletto, The Barber of Seville;* selection of zarzuela. St. Paul's Chapel, Broadway and Fulton St. (602-0704), at noon. $2.

ANTHONY NEWMAN, organist. Premiere of Newman's Fantasia and Fugue in F. Also, works by Franck, Bach. St. Michael's Church, Amsterdam Ave. and 99th St. (602-0873), at 8. $10.

BARGEMUSIC—Pianist Phillip Bush, violinist Nai-Yuan Hu, cellist Ronald Thomas. Beethoven's Piano Trio in E-flat, Op. 1; Chopin's Sonata for Cello and Piano in G Minor, Op. 65; Smetana's Piano Trio in G Minor, Op. 15. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, March 27

NEW YORK POPS, Skitch Henderson conductor. Mendelssohn's Overture to *A Midsummer Night's Dream;* Sinding's *Rustling of Spring;* Gershwin's *Summertime;* Vernon Duke's *Autumn in New York;* selections from: *Jesus Christ Superstar; Evita; Phantom of the Opera;* others. Carnegie Hall at 8. $12–$50.

NEW YORK PHILHARMONIC—See 3/25.

LINDSAY STRING QUARTET—Violinists Peter Cropper, Ronald Birks, violist Robin Ireland, cellist Bernard Gregor-Smith. Mozart's String Quartet No. 8 in D; Beethoven's String Quartet No. 4 in C Minor; Ravel's String Quartet in F. Weill Recital Hall at 8. $18.

JUILLIARD SYMPHONY, Paul Zukofsky conductor; featuring violist Freya Kirby. Mahler's Symphony No. 7 in E Minor; Hindemith's *Kammermusik* for Viola. Alice Tully Hall at 8. Free; tickets required.

CHO-LIANG LIN, violinist; with pianist Wu Han, violinist Robert Chen, violist Hsin-Yun Huang, cellist Bion Tsang. Works by Dohnanyi, Prokofiev, Schumann. Taipei Theater, McGraw Hill Building, Ave. of the Americas and 48th St. (373-1850), at 7:30. $8.

HARRY CONNICK JR.—See 3/26.

CRAIG URQUHART, composer-pianist. Orginal solo compositions. Bosendorfer Center, 406 E. 79th St. (472-9799), at 8. $8.

MICHAEL LYDON TRIO and **TOMMY MEADERS SEXTET**—Guitarist-vocalist Michael Lydon, pianist Ellen Mandel, bassist Terry Newman. Saxophonist-composer Tommy Meaders, trombonists Kenny Jackson, Stephen Carney, others. Original songs and jazz standards. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

"BLUE" GENE TYRANNY, composer. Works for piano; electronic music. Roulette, 228 W. Broadway (219-8284), at 9. $7.

AMERICAN VOCAL ENSEMBLE, Nellie Vuksic conductor. Latin American music. Americas Society, Park Ave. and 68th St. (261-4494), at 7:30. $15.

BENJAMIN MARTIN, pianist. Works by Sessions, Copland, Ives, Griffes. Fifth Ave. Presbyterian Church, 7 W. 55th St. (721-1289), at 7. $10.

SOLDIER STRING QUARTET—Violinists David Soldier, Laura Seaton, others. Blues. Church of St. Ann, corner of Clinton and Montagues Sts., Brooklyn Heights (718-858-2424), at 8. $15.

Saturday, March 28

ORCHESTRE SYMPHONIQUE DE MONTREAL, Charles Dutoit conductor; featuring violist Yuri Bashmet. Britten's Four Sea Interludes from *Peter Grimes;* Walton's Viola Concerto; Rimsky-Korsakov's *Scheherazade,* Op. 35. Carnegie Hall at 8. $12–$50.

BETTY CARTER, singer; with Jack DeJohnette, John Hicks, others. Original and standard jazz works. Alice Tully Hall at 8. $25, $30.

NEW YORK PHILHARMONIC—See 3/25.

HARRY CONNICK JR.—See 3/26.

CHO-LIANG LIN—See 3/27.

KOREAN CHAMBER ORCHESTRA OF NEW YORK, Jinhoon Choe conductor. Gluck's Symphony in G; Sibelius's *Romances* in C; Sibelius's *Andante Festivo.* Also, works by Bach, Haydn. Weill Recital Hall at 8:30. $12.

NICHOLAS MILTON, violinist; with pianist Mokoto Kakizaki. Works by Brahms, Mozart, Faure, Peter Sculthorpe. Weill Recital Hall at 5:30. $10.

UFONIA ENSEMBLE—Featuring guitarist Benjamin Verdery, oboist Vicki Bodner, pianist Christopher Lew-

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is, others. Original solos, duets, and ensemble works by the guitarist. Merkin Concert Hall at 8. $15.

GUARNERI STRING QUARTET—Violist Michael Tree, cellist David Soyer, violinists Arnold Steinhardt, John Dalley. All-Beethoven program: Quartets in: E-flat, Op. 127; No. 2 in G, Op. 18; No. 3 in C, Op. 59. Metropolitan Museum at 8. $25.

LITTLE ORCHESTRA SOCIETY, Dino Anagost conductor. A musical tribute to Jim Henson, with music from the *Muppets* television series and feature films. Avery Fisher Hall at 11 a.m. $15–$28.

JULIAN BREAM, guitarist. Bach's Suite in E Minor, BWV 996. Also, works by Frescobaldi, Regondi, others. 92nd St. Y at 8. $35.

JUILLIARD STUDENTS—Minuets and variations for piano. Cafe Vienna, Avery Fisher Hall at 3. $6.

MARGARET LENG TAN, pianist. Works by Cage, Feldman, Hovhaness, Glass, others. Roulette, 228 W. Broadway (219-8242), at 9. $7.

JESSICA SAMUELS, soprano. Operatic arias and duets. CAMI Hall, 165 W. 57th St. (675-1932), at 7:30. Free.

JOHN SHERIDAN, organist. Works by Bach, Mozart, Hindemith, Vierne. St. John's in the Village, Waverly Place and 11th St. (243-6192), at 8. $8.

HORSE FLIES—Mountain string music. Also, jazz cellist Hank Roberts. Church of St. Ann's, corner of Clinton and Montague Sts., Brooklyn Heights (718-858-2424), at 8. $15.

Sunday, March 29

ORCHESTRE SYMPHONIQUE DE MONTREAL, Charles Dutoit conductor; with flutist Timothy Hutchins. Ibert's Flute Concerto; Honegger's Symphony No. 4; Shostakovich's Symphony No. 9 in E-flat, Op. 70; Debussy's *Prelude a l'apres-midi d'un Faune*. Carnegie Hall at 3. $12–$50.

ELLY AMELING, soprano. All-Schubert program: *Fruhlingsglaube; Nur Wer Die Sehnsucht Kennt; Ganymed*. Alice Tully Hall at 3. $22.

VIRTUOSO PLAYERS—Featuring pianists Richard Alston and Christine Niehaus. Works of Chevelier de Saint-Georges, R. Nathaniel Dett, George Walker, others. Weill Recital Hall at 8:30. $12.

FRANK LEVY, pianist. Rossini's Overture to *The Barber of Seville;* Mozart's Piano Concerto in A, K. 488; Beethoven's Piano Concerto No. 4 in G, Op. 58. Benefit for Shaare Zedek Medical Center in Jerusalem. Avery Fisher Hall at 7:30. $7.50–$70.

BROOKLYN NEIGHBORHOOD CHAMBER ORCHESTA, Steven Levy conductor; with cellist Benjamin Shapira. Beethoven's Quartet No. 5 in A, Op. 18; Grieg's Suite for Strings in Olden Style from *Holberg's Time;* Dvorak's Serenade in E for Strings, Op. 22; Donizetti's Symphony for Strings; Bach's Suite No. 3 in C; Rossini's Quartet No. 6. Weill Recital Hall at 2. $8.

BETTY CARTER—See 3/28. Today at Aaron Davis Hall, City College of New York, Convent Ave. and 135th St. (307-4100), at 3. $15.

BOSTON CAMERATA, Joel Cohen conductor. Classic songs and instrumental works of medieval Sephardic communities. Merkin Concert Hall at 7. $15.

BARBARA STEIN-MALLOW, cellist; with pianist Gina Levinson. Works by Mozart, Bach, Kodaly, Franck. Merkin Concert Hall at 3. $12.

CHARLES MEDLAM AND LONDON BAROQUE—Featuring conductor-cellist Medlam, harpsichordist Richard Eggar, violinists Hiro Kurosaki, Richard Gwilt. Works by Bach and sons. Also, Bach/Mozart's Concerto in D for Harpsichord. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $12.

FLORENCE GOULD CHAMBER PLAYERS—Featuring violinist Annick Roussin, violist Pierre-Henri Xuereb, others. Works by Debussy, Faure, others. Florence Gould Hall, 55 E. 59th St. (355-6160), at 3. $10, $12.

JAMES NEWTON, flutist; with pianist Mike Cain. Original compositions; works by Ellington and Mingus. CAMI Hall, 165 W. 57th St. (675-1932), at 5:30. $8.

MARGARET LANCASTER, flutist/**NANCY IVES,** cellist; with percussionist Chris Nappi. Works by Villa-Lobos, Kolb, Rzewski, Bach, others. Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

MARGARET LENG TAN—See 3/28.

BRUCE POTTERTON, pianist. Works by Haydn, Beethoven, Prokofiev, Chopin. Alma Gluck Concert Hall, Turtle Bay Music School, 244 E. 52nd St. (753-8811), at 4. Contribution suggested.

HEAVENLY JAZZ—Featuring pianist Danilo Perez. Church of the Heavenly Rest, Fifth Ave. and 90th St. (752-1428), at 5. $10.

COLLEGIUM ANTIQUUM, Mary Jane Newman conductor. Works by Mozart. St. Paul's Chapel, Broadway and Fulton St. (602-0873), at 4. $10.

BARGEMUSIC—See 3/26. Today at 4. $18.

Monday, March 30

GEORGIA YOUTH CHORALE, Allan Wingard conductor. Works by Gabrielli, Pachelbel, Mendelssohn, Gershwin, Copland, others. Carnegie Hall at 8. $12–$30.

RIDGEWOOD SYMPHONY ORCHESTRA, Sandra Dackow conductor; with guest conductor Alexander Mikhaylov. Humperdinck's Overture to *Hansel and Gretel;* three of Handel's *Coronation Anthems;* Rimsky-Korsakov's *Scheherazade*. Avery Fisher Hall at 8. $19–$35. Pre-concert performance for ticket holders featuring the Illinois Wesleyan University Concert Choir, at 7.

RUTH EHRLICH, violinist/**MARCIA ECKERT,** pianist. Germaine Tailleferre's Sonatas Nos. 1 and 2; Amy Beach's Sonata for Violin and Piano; Thea Musgrave's Colloquy. Weill Recital Hall at 8. $12.

NEW YORK SYMPHONIC ENSEMBLE, Mamoru Takahara conductor. Bach's Concerto for Cello and Strings in C Minor; Mozart's Concerto No. 3 for Violin in G, K. 216. Also, works by Haydn, Weber, Grieg. Alice Tully Hall at 8. $20, $30.

HARRY CONNICK JR.—See 3/26.

DIANE BATTERSBY, pianist. Works by Debussy, Scarlatti, Liszt, Rachmaninov, Ginastera. St. Paul's Chapel, Broadway and Fulton St. (602-0704), at noon. $2.

ST. JOHN'S CHORALE AND CHAMBER ORCHESTRA, Eric Milnes conductor. Bach's Mass in B Minor. St. Michael's Episcopal Chruch, 225 W. 99th St. (676-2032), at 7:30. $15.

TRIO VERSAILLES—With saxophonist Rick Margitza. Works by Manny Albam, Morton Gould, Astor Piazzola. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. Free.

Tuesday, March 31

PHILADELPHIA ORCHESTRA, Yuri Temirkanov conductor; featuring pianist Yefim Bronfman. Sibelius's *Finlandia;* Rachmaninov's Piano Concerto No. 3; Dvorak's Symphony No. 8. Carnegie Hall at 8. $16–$58.

NEW YORK PHILHARMONIC—See 3/25. Tonight at 7:30.

STUDENTS OF THE AMERICAN BRASS QUINTET—Featuring trumpeter Chris Gekker, others. Works by Hindemith, Walter Ross, Gunther Schuller, others. Alice Tully Hall at 8. Free; tickets required.

HARRY CONNICK JR.—See 3/26.

DICK HYMAN, pianist/**KENNY DAVERN,** clarinetist. 1920's jazz solos and duets. 92nd St. Y, at 8. $15.

DAVID MORGAN AND KENNETH DAKE, organists. Works by Bach, Willan, Mendelssohn, Hampton, Vierne. St. George's Episcopal Church, Second Ave. and 16th St. (460-0940), at 8. $10.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 3/23 at 7 (note time): Verdi's *Don Carlo,* Levine conducting; Terentieva, Sylvester, Chernov, Ramey, Koptchak. 3/24 at 6:30 (note time): Wagner's *Parsifal,* Levine conducting; Meier, Jerusalem, Weikl, Mazura, Moll. 3/25 at 8: Verdi's *Rigoletto,* Santi conducting; Swenson, Leech, Quilico, White, Koptchak. 3/26 at 8: First performance of Strauss's *Elektra;* production by Otto Schenk, sets and costumes designed by Jurgen Rose, lighting designed by Gil Wechsler; Levine conducting; Behrens, Voigt, Rysanek, King, Weikl. 3/27 at 8: Mozart's *Le Nozze di Figaro,* Keenan conducting; James, Hong, Von Stade, Hynninen, Ferruccio. 3/28 at noon (note time): *Parsifal;* same as 3/24. 3/28 at 8:30 (note time): *Rigoletto;* same as 3/25 except Rootering for Koptchak. 3/30 at 8: *Le Nozze di Figaro;* same as 3/27 except Valente for James, Upshaw for Hong. 3/31 at 8: *Elektra;* same as 3/26.

St. Petersburg National Opera

NEW YORK STATE THEATER—Through 4/5. Tickets: $20–$70. 3/24, 3/25 at 8: *Pique Dame,* Stanislav Gaudassinsky conducting. 3/26, 3/27 at 8: *Boris Gudonov,* Gaudassinsky conducting. 3/28 at 1:30, 8: *Le Coq d'Or,* Gaudassinsky conducting. 3/29 at 1:30, 3/31 at 8: *Pique Dame*.

Other

AMATO OPERA THEATRE—Through 4/5. Anthony Amato, artistic director. Verdi's *La Forza del Destino*. 3/27, 3/28 at 7:30. 319 Bowery (228-8200). $15.

BLUE HILL TROUPE—The group performs Gilbert and Sullivan's *Ruddygore* to benefit the Veritas Young Mothers Drug Treatment Program. John Jay College Theater, Tenth Ave. and 59th St. (879-3135). 3/30, 3/31 at 8. $12–$45.

MEASURED BREATHS THEATRE COMPANY, Robert Press artistic director; Roberto Pace conductor. Lully's *Amadis*. Gene Frankel Theatre, 24 Bond St. (334-8402). 3/27–3/29 at 8. $15.

NEW YORK GRAND OPERA—Highlights from Puccini's *Madame Butterfly,* with discussion led by Vincent La Selva. Weill Recital Hall. 3/31 at 8. $15, $20.

REPETORIO ESPAGNOL, Pablo Zinger conductor; with director Rene Buch. Moreno Torroba's *Luisa Fernanda*. Gramercy Arts Theatre, 138 E. 27th St. (889-2850). 3/25 at 11 a.m.; 3/29 at 3. $20.

DANCE

Carlota Santana Spanish Dance

JOYCE THEATER—3/24–3/29. Tickets: $20. *El Encuentro De Dos Mundos; Quebrantos; Las Raices de Almeria; Tablao Flamenco*. 3/24–3/28 at 8. 3/29 at 2, 7:30.

Merce Cunningham Dance Company

CITY CENTER—Through 3/29. Tickets: $15–$35. 3/25 at 8: *Channels/Inserts; Change of Address; Loosestrife*. 3/26 at 8: *Change of Address; Beach Birds; Trackers*. 3/27 at 8: *Channels/Inserts; Native Green; Loosestrife*. 3/28 at 2: *Beach Birds; Change of Address; August Pace*. 3/28 at 8: *Beach Birds; Change of Address; Loosestrife*. 3/29 at 3: *Beach Birds; Change of Address; Trackers*.

ZeroMoving Dance Company

JOYCE THEATER—3/31–4/5. Tickets: $20. 3/31 at 8: *Onlookers (Who Owns My Body?); Modulations of Silence* (premiere); *Keepers of the Light* (premiere).

Other

ELISE LONG—The choreographer-dancer performs her own solo performances. Kampo Cultural Center, 31 Bond St. (718-857-5158). 3/30, 3/31 at 7:30. $10.

JOSE GRECO COMPANY—Featuring Jose Greco II, Pilar Serrano, La Chispa, others. Flamenco and folk dance. Town Hall. 3/27 at 8. $22.50.

KUUMBA—Featuring choreographers Valerie Aderemi Adefokun, Tisha Crear, Dor Green, others. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/26–3/28 at 8; 3/29 at 3. $12.

NANCY MEEHAN DANCE COMPANY—With music by Eleanor Hovda. St. Mark's Church, Second Ave. and 10th St. (924-0077). 3/27–3/29 at 8. $10.

PEGGY SPINA TAP COMPANY—With composer-pianist Joel Forrester. Four tap performances. Spina Loft, 115 Prince St. (674-8885). 3/28, 3/29 at 8. $13.

REBEKAH WINDMILLER—The choreographer performs in *Whistleblower*. The Kitchen, 512 W. 19th St. (255-5793). 3/27, 3/28 at 8:30; $12. 3/29 at 3; $10.

RISA JAROSLOW AND DANCERS—Featuring dancers David Dinolfo, Juli Greenberg, others. *The Ties That Bind*. University Settlement, 184 Eldridge St. (674-9120). 3/27, 3/28 at 8; 3/29 at 3. $10.

OHIO STATE UNIVERSITY DANCE COMPANY—Works by choreographers Ming-Shen Ku, Art Bridgman and Myrna Packer, others. Triplex Borough of Manhattan Community College Performing Arts Center, 199 Chambers St. (618-1980). 3/27, 3/28 at 8. $12.

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RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E) AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M) AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

ARQUA—281 Church St., at White St. (334-1888). Casual. Italian-Veneto. Spcls: grilled sea scallops, gnocchi with fresh herbs and light tomato, braised rabbit with fresh herbs, garlic and white wine. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M) AE.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M) No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E) AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E) AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M) AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I) AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M) AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M) AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M) AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled tuna or mahi mahi, baby-back lamb chops, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100.

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(M) Liberty Oyster Bar and Shark Aquarium: Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I) AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I) AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M) AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M) AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I) AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I) No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M) AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I) AE, CB, DC, MC, V.**

GARIBALDI—7 Washington Place (260-3066). Casual. Italian. Spcls: spaghettini tutto mare, pollo Argentina, zuppa di pesce al peperoncino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M) AE.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I) AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E) AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M) AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I) MC, TM, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Private parties for 50. Closed Tue. **(M) AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M) AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M) AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M) AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M) AE, DC, V.**

SIRACUSA—65 Fourth St. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbata. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M) AE.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: lobster combination, veal funghetto, linguine buccaniera. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M) AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M) AE, CB, DC, MC, V.**

CAFE IGUANA—235 Park Ave. So., at 19th St. (529-4770). Casual. Tex-Mex. Spcls: char-broiled swordfish, barbequed beef, fajitas. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sun. noon–4. D daily 5–12:30 a.m. Private parties for 25–500. **(M) AE, CB, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M) AE, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M) AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M) AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M) AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M) AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M) AE.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M) AE, CB, DC, MC, TM, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M) AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M) AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I) AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M) AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M) AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M) AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M) AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E) AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M) AE, MC, V.**

23RD STREET BAR & GRILL—158 E. 23rd St. (533-8877). Casual. Continental. Spcls: broiled salmon steak meuniere, prime rib of beef au jus, fettuccine alfredo. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–midnight. Private parties for 65–70. **(M) AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M) AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat.

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5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BENVENUTI—162 W. 36th St. (736-0178). Casual. Northern Italian. Spcls: pasta with seafood sauce, veal chop capreciozo, snapper mariciaro. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10. Private parties for 90. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, home-made desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

J.J. APPLEBAUM'S DELI CO.—431 Seventh Ave., at 33rd St. (563-6200). Casual. Kosher-style deli. Spcls: pastrami sandwich, cornbeef sandwich, blintzes. Open B, L and D 8:30 a.m.–8. **(I)** **AE.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC, TM.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpartick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JOYCE'S—948 Second Ave., bet. 50th–51st St. (759-6780; -6781). Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon–3 a.m. Private party room for 20. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Private parties for 60–150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu.

LICENSED TO UNZ.ORG
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5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: ricotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon rissotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Dancing Thu.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

BEN BENSON'S STEAK HOUSE—123 W. 52nd St. (581-8888). Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free parking after 5. **(M-E)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100-500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: crayfish and wild mushroom ragout with seafood tarragon sauce, monkfish steak in a parsley coat with vegetable cannelloni and chive sauce, roast spring squab on a nest of cabbage with burgundy sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SIAM INN TOO—854 Eighth Ave., bet. 51st–52nd Sts. (757-3520). Casual. Thai. Spcls: salmon with green curry, Bangkok duck, pla lad prig. Res. sug. L Mon.–

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ELECTRONIC REPRODUCTION PROHIBITED

Fri. 11:45 a.m.–3. D Mon.–Fri. 5–11:30, Sat. 4–11:45, Sun. 4–11. **(I–M)** **AE, CB, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. French-Californian. Spcls: pan-seared salmon with carrots, zucchini, and spinach; grilled swordfish steak with mixed field greens and tomato caper compote; barbecued leg of rabbit with orzo and broccoli. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E) Cafe:** Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. French-Vietnamese. Spcls: crisp lobster wontons with hot mustard and hoisin sauce, ginger stuffed whole sizzling fish, crisp roast Saigon duck with tamarind sauce. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CALCUTTA—1708 Second Ave., bet. 88th–89th Sts. (996-8037). Casual. Indian. Spcls tandoori items, lamb vindaloo, vegetarian thali. Res. sug. L Mon.–Sat. noon–3. Sun. buffet noon–3. D daily 5–11. Also **324 E. 6th St.** (982-8127). **(M)** **AE, CB, DC, MC, TM, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30–10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

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MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NEW YORK BOAT YARD—1562 Second Ave., at 81st St. (879-6494). Casual. American-seafood. Spcls: baked seafood lasagna, grilled salmon with dill mustard sauce, sole florentine. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Wed. 4–11, Thu.–Sat. to midnight. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, TM, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risotto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

THE GINGER MAN—51 W. 64th St. (874-5100). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: grilled chicken served warm over caesar salad, sauteed calf's liver, fresh fish, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(I)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

FIORENTINO'S—313 Avenue U, bet. West St. and McDonald Ave. (718-372-1445). Casual. Italian. Spcls: linguini frutta di mare, veal rollatini mushroom marsala, lobster fra diavolo. No res. L and D Mon.–Thu. noon–10:15, Fri. to 11:15, Sat. to midnight, Sun. 1–10. Ent. Sat. **(I–M)** **AE.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

SHORT RIBS—9101 Third Ave. (718-745-0614). Casual. American. Spcls: baby back ribs, chicken seafood jambalaya, blackened Cajun fish. No res. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 4–midnight. Private parties for 75. Ent. Mon.–Wed., Fri.–Sat. **(M)** **AE, DC, MC, TM, V.**

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencale-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges., supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 40. Pianist Fri.–Sat. from 8–10. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

MING GARDEN—200 Garden City Plaza, Garden City (516 248-9790). Casual. Chinese. Spcls: sesame chicken, salt and pepper scallops, orange beef. Res. sug. L Mon.–Sat. noon–3. D daily 3–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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OTHER EVENTS

COMPILED BY GIA KOURLAS

WOMEN'S HISTORY MONTH—Prospect Park Alliance, 95 Prospect Park W., presents actress **Judith Sloan,** multi-media artist **Warren Lehrer,** and Latin percussionist **Nydia Mata** on 3/29 at 3. $5 (718-788-0055). . . .**The Harlem School of the Arts,** 645 St. Nicholas Ave., presents the James Baldwin Literature and Music Series with **Joyce Hansen,** actress **Barbara Lewis** reading from her biography, and poet **Rashidah Ismaili.** On 3/29 at 2. $10 (926-1400).

FAIRS AND SHOWS—The New York Coliseum Antiques Show is 3/28–29, from 11 a.m. to 6. At 59th St. and Columbus Ave. $8 (201-384-0100). . . .**The New York Botanical Garden,** 200th St. and Southern Blvd. in the Bronx, presents **The Spring Flower Show: The American Romantic Garden,** 3/21–5/17. Until 4/1, hours are Tues.–Sun. and Mon. holidays, 10 a.m.–4. Conservatory admission $3, $2 (220-8616). . . .**A Quilt Fair,** 3/29, 1–4, at Lefferts Homestead, in Prospect Park, on Flatbush Ave., near Empire Blvd. Free (718-965-6505). . . .**The International Vintage Poster Fair** is 3/28, 11 a.m.–8, and 3/29, 11 a.m.–6. At the St. Moritz Hotel, 50 Central Park S. $7 (206-0499). . . .See "Children," p. 119 for **Ringling Bros. and Barnum & Bailey's Circus** and **Big Apple Circus.**

BENEFITS—Circus for Life, the tenth anniversary benefit for the Gay Men's Health Crisis, is 3/27 at 7:30. At Madison Sq. Garden, featuring the Ringling Bros. and Barnum & Bailey Circus. Reserve; $20–$100 (465-6741) and $250–$1,000 (337-1913). . . .**The Church of the Good Shepherd,** 240 E. 31st St., presents a **Spring Rummage Sale** on 3/28, 10 a.m.–4. Free (689-1595). . . .**The McBurney YMCA,** 215 W. 23rd St., hosts its **Annual International Flea Market,** 3/29, from 10 a.m. to 5. Free (741-9210). . . .**P.S. 40,** 319 E. 19th St., offers an **Auction/Dinner Fundraiser** on 3/28 at 7. $10; reserve (677-1440). . . .**Grand Tour Design,** a weekend highlighting the best in interior design, architecture, and the decorative and visual arts, is 3/27–29 and benefits the **American Foundation for AIDS Research** and **WNET, Channel 13.** Events: 3/27, cocktails at Pace Gallery from 6 to 9; 3/28, brunch, 11 a.m.–1, house tour, 1–6, and dinner gala at 8; and on 3/29, house tour, noon–5. Prices vary (297-0652). . . .**The Grand Central Partnership Social Services Program** holds a benefit reception to aid the homeless on 3/26 at 7. At Cucina & Company, 200 Park Ave. $35–$60 (818-1220). . . .Share Our Strength's **Taste of the Nation** benefits hunger relief agencies. On 3/30 aboard World Yacht, Pier 81, W. 42nd St. and the Hudson River. $125 (382-5766). . . .A benefit for **Film Forum** features a screening of Buster Keaton's 1928 silent masterpiece **The Cameraman,** along with Vince Giordano & his eleven-piece Nighthawks Orchestra, on 3/31. At 6:30 and 9 at the Ziegfeld Theater, 54th St. between Sixth and Seventh Aves. $35 (627-2035). . . .**The De Noble Men's Dance Collective** hosts an evening of dance and vocal performances to benefit the Upper Room AIDS Ministry of Harlem. Alvin Ailey American Dance Ctr., 211 W. 61st St., on 3/26 at 8:30 and 3/27 at 8. $15, $35; reserve (886-4554). . . .**The Absolute Tops in Opera and Pops,** a benefit concert for leukemia research, is 3/26 at 8. Carnegie Hall, Seventh Ave. at 57th St. $50–$300 (696-1033).

LECTURES, DISCUSSIONS, AND READINGS—The Musuem of Television and Radio, 25 W. 52nd St., presents a seminar with members of the cast and crew of **The Trials of Rosie O'Neill** on 3/25, at 6. $15; reserve (307-7171). . . .**The Poetry Center of the 92nd Street Y,** 1395 Lexington Ave., presents poets **Lucille Clifton** and **Thylias Moss** on 3/30 at 8 ($8). (415-5440). . . .**The Poetry Project,** St. Mark's Church, Second Ave. and 10th St., presents Wisconson-based poet and fiction writer **Martha Bergland** and feminist-poet **Judy Grahn** on 3/25 at 8; **Make Room for Dada Reading** on 3/27 at 10:30; and **Christian X. Hunter & Tom Burnett** on 3/30 at 8. $5 (674-0910). . . .**The Manhattan Theatre Club** presents **Eric Bogosian** on 3/30 at 8. At the Promenade Theater, 2162 Broadway. $8 (645-0905). . . .**The New York Public Library** presents **Martin W. Hutner,** an art and book collector, on 3/31 at 6. Celeste Bartos Forum, Fifth Ave. and 42nd St. $5 (930-0571). . . .**The Academy of American Poets** presents **A Tribute to Walt Whitman.** On 3/26 at 7; Cathedral of St. John the Divine, 1047 Amsterdam Ave. Free (427-5665). . . .**The Writer's Voice** presents **Bobbie Ann Mason** on 3/27 ($8) and **Michael Sloan,** in a staged reading of his play *Burnout,* on 3/31 ($5). Both at 8, 160 Central Park W. (875-4123). . . .**Nuyorican Poets Cafe,** 236 E. 3rd St., presents the following: **Deborah Pintonelli & Fanny Howe** at 7:30 ($6) and **Armando Rodriguez and Victor Rendón Latin Jazz Orchestra** at 9:30 and 11 ($6) on 3/25; **Miguel Pinero's Nuyorican Nights** at 7:30 ($10) and reggae group **Abudah & Jah Legacy** at 10 ($6) on 3/26; **Miguel Pinero's Nuyorican Nights** at 7:30 ($10) and **Bahiyyih Watson & Poetry Slam** at 10 ($5) on 3/27; and WBAI presents **Live From the Nuyorican Poets Cafe** at 9 ($8) on 3/28. (505-8183). . . .**Symphony Space,** 2537 Broadway at 95th St., presents an **All-Day Marathon** in honor of Walt Whitman. On 3/28, 11 a.m.–11. Free (864-1414). . . .**La Mama La Galleria,** 6 E. 1st St., presents a reading by **Brian Keith Jackson** on 3/27 at 8 and **License to Laugh,** performed by Anika Peress and Company, on 3/28 at 8. Ctr. accepted (505-2476). . . .**The New York Public Library for the Performing Arts** hosts **Art for Social Change** on 3/26, 6:30–8. Bruno Walter Auditorium at Lincoln Center. $5 (870-1761). . . .**The New York University Program Board Lecture Committee** presents rap musician **Queen Latifah** on 3/25 at 7:30. Eisner and Lubin Auditorium, 566 Laguardia Pl. $4, $9 (988-4999).

TOURS

THE MEDICI OF NEW YORK—The Original Hilltopper: Andrew Carnegie. 3/28 at 10:30 a.m. New York *Times* columnist Christopher Gray conducts a tour on architectural patrons of the American Renaissance. Meet at 91st St. and Fifth Ave. $10 (799-0520).

RADICAL WALKING TOUR—Wall St.—Battery Park Tour. 3/29 at 1: An offbeat tour led by radical historian Bruce Kayton. Meet in the Bowling Green Park across from #2 subway stop on Broadway. $6 (718-492-0069).

URBAN EXPLORATIONS—3/27 from 1o a.m. to 1, **The Financial District.** Observe the contrasting architecture from the Battery to the Civic Center. . . .3/28 from 1 to 4, **Galleries of SoHo,** a visit to private and public galleries. $15; register (718-721-5254).

DEAD STARS REVISITED—3/28 from 1 to 3, **Lower East Side.** Relive the glory days of James Cagney, Marilyn Monroe, and Louis B. Mayer with film connoisseur Josh Rosen. $12. . . .3/28 at 3, **Crimebusting 101.** Learn the tricks of the trade of a modern day detective on a tour of the best spy spots in town. (Followed by an optional murder mystery dinner with Hasslefree Mysteries, $45.) $5. . . .3/28 at noon, **Best Places to Kiss in New York City.** A two-hour tour of Greenwich Village's most romantic spots. Call the Events Specialty Exchange for meeting place and reservations. (518-4059).

GREEN-WOOD CEMETERY TOURS—3/29 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #1." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277), Brooklyn.

CITYWALKS—Tours with John Wilson. 3/28 at 1, **Chinatown and Little Italy.** Meet at 2 Mott St. at Chatham Sq. . . .3/29 at 1, **Lower East Side.** Meet at Chatham Sq. at the corner of East Broadway and Oliver St. $12; reserve (989-2456).

BIG ONION WALKING TOURS—3/28 at 11 a.m., **Ellis Island,** a guided tour of the museums and grounds. $15 (includes boat ticket, movie, and tour). . . .3/29 at 1, **Harlem,** a tour of the history and architecture below 125th St. $9; reserve (439-1090).

ELLIS ISLAND—3/29 at 9:30 a.m., a tour with Joyce Gold. Meet at the flagpole at State and Water Sts. $18 for tour, ferry, and entry to Ellis; reserve (242-5762).

NEW YORK CITY CULTURAL WALKING TOURS—3/28, 4/4, 11, 18, 25, **Manhattan's Four Sq. Walking Tour.** Meet on the northeast corner of 14th St. and Broadway. $15 (979-2388).

ADVENTURE ON A SHOESTRING—3/28 at 3:30, **Greenwich Village.** $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—3/29 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. $12, seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 3/29 from 1 to 4, **American Craft Art: Past, Present, and Future,** $15. . . .3/29 from 1 to 4, **Lillian Wald's New York,** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 3/28 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .3/29 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .3/28 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .3/29 at 2: **Ghosts of Greenwich;** meet at the Washington Sq. Arch for a daylight ghost hunt of the Village. . . .3/28 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world."

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. (718-291-6825). Most walks are 11:45 a.m.–3:45. 3/28, Kissena Park, Queens. 3/29, Flushing Meadows Park, Queens.

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 3/31 at 7:30 vs. Chicago. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. 3/25 at 7:30 vs. Boston. 3/28 at 7:30 vs. Golden State. 3/30 at 7:30 vs. San Antonio.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 3/25 at 7:30 vs. Philadelphia. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 3/26 at 7:35 vs. San Jose. 3/28 at 5:05 vs. NY Rangers. 3/29 at 5:05 vs. Detroit. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$24. 3/26 at 7:35 vs. Boston. 3/28 at 1:35 vs. Quebec.

STEPS—Mike Hannon Four Mile Run, 3/29 at 9 a.m. in Central Park. . . .**Mike Hannon 20 Mile Run,** 3/29 at 9:10 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

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ELECTRONIC REPRODUCTION PROHIBITED

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

LITTLE ORCHESTRA SOCIETY—Happy Concerts for Young People, Dino Anagnost, conductor. **A Musical Tribute to Jim Henson**, the late puppeteer, with *The Cosby Show*'s Keshia Knight Pulliam as co-host; for ages 6–12. 3/28 at 11 a.m. and 1. Avery Fisher Hall, Lincoln Center, 65th St. and Broadway (721-6500). $15–$28; reserve.

HENRY STREET SETTLEMENT—The Island of Yaki Yim Bamboo. Story of Iguana and Mongoose, who overcome the island bully, Bobotwee; for ages 5–9. 3/29 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3; reserve.

THIS LAND IS WHOSE LAND?—A collection of ten one-act plays featuring Micmac Native American Ken Little Hawk, ten Hell's Kitchens kids, and 30 professional artists; for ages 5–12. 3/27 at 7:30; 3/28 and 29 at 3 and 7:30. Ensemble Studio Theatre, 549 W. 52nd St. (642-5343). Free; reserve.

92ND STREET Y—Red Grammer. Sing songs, do fingerplays and imagination games with this guitarist, refreshments following. Proceeds benefit the American-Israel Association for Child Protection E.L.I.; for ages 2–10. 3/29 at 1 and 3:30. 1395 Lexington Ave. (996-1100). $10–12; reserve.

CHINA INSTITUTE—Musical Storytelling. Hear tales about ghosts and dragon kings accompanied by bamboo and silver flutes; for ages 5 and up. 3/28 at 10:30 a.m. 125 E. 65th St. (744-8181). $5; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Funzapoppin Magic Show. 3/29 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—An all-new three-ring show featuring The Amazing Mongolians, Bengal tigers, and equilibrists on elephants. 3/26 at 1:30 and 7:30; 3/27 at 10:30 a.m. and 7:30; 3/28 at 10:30 a.m., 2:30, and 7:30; 3/29 at 1 and 5:30; through 5/3. Madison Square Garden, Seventh Ave. at 33rd St.(465-MSG1). $8.50–$13.50.

THE LEGEND OF SLEEPY HOLLOW—Ichabod Crane *and* the headless horseman are performed by Ohio's Artreach Touring Theatre; for ages 5–12. 3/28 at 11 a.m. and 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. off Greenwich St. (618-1980). $7; reserve.

THE KRAZY KRITTERS OF KRACKERVILLE FOREST—Meet Dwight, a non-fire-breathing dragon, and the characters he encounters like Three-Speed the monkey, Mimbo the elephant, Zaa-Zaa the dancing sheep, and a monster called Bugaboo; for ages 4 and up. Sat. at noon and 2; through 4/11. Westside Repertory Theatre, 252 W. 81st St. (874-7290). $5; adults $8; reserve.

HATTITUDE—Exhibit: Learn why people wear hats, their design and function, and try on a few for size. 3/19 through 5/18, on view 24 hours. Empire State Building Fifth Ave. Gallery, at 34th St. (736-3100). Free.

THE LAST PHOENIX—An evil alchemist captures the last Phoenix egg and plans to prevent the bird of fire from hatching; for ages 5–11. Sat. and Sun. at 1; through 3/29. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. 3/29 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

OPAL—Musical about the true story of a seven-year-old girl who is orphaned in a shipwreck and whose only escape in life is writing in her diary; for ages 7 and up. Wed.–Sat. at 8; matinees Wed. and Sat. at 2 and Sun. at 3. The Lamb's Theatre, 130 W. 44th St. (970-1780). $25.

RETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's *Tempest*; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

WEST END GATE—The Tortoise and the Hare. Presented by Puppets to Go with Bob Nathanson; for ages 4–10. 3/28 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $6; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $12; with meal $17; reserve.

THE PUPPET COMPANY—Harmony Castle. Al E. Gator hosts this marionette musical in which Cinderella's son, Prince Tune, courts Princess Melody, daughter of sad King Stentor, as they battle the evil magician Mordent. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Todd Robbins and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Rabbit Tales. Brought to you by the Eulenspiegel Puppets. 3/28 and 29 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Humpty Dumpty Falls in Love** at 1:30, and **Little Red Riding Hood** at 3, both on 3/28 and 29; for ages 2–10. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Meet the Author.** Drawing workshop with *Learn to Draw Dinosaurs*'s Don Bolognese; for ages 6 and up. 3/26 at 3:30. Jefferson Market Branch, 425 Ave. of the Americas (243-4334). Reserve. . .**Meet the Illustrator.** Ying-Wa Hu discusses techniques used in *The Sweet Valley Kids* series; for ages 7–12. 3/27 at 4. New Amsterdam Branch, 9 Murray St. (732-8186) . . . **Split Decision.** A musical story about a boy whose parents are breaking up; for ages 9 and up. 3/28 at 10:30 a.m. Library for the Performing Arts, Bruno Walker Auditorium, 40 Lincoln Center Plaza (869-8089).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

BIG APPLE CIRCUS—Celebrating the heydey of Coney Island. 3/25 at 11 a.m.; 3/26 and 27 at 11 a.m. and 7; 3/28 and 29 at 12:30 and 4; through 4/5. Cunningham Park, Francis Lewis Blvd. & Union Tpke., Queens (268-0055) or (307-4100). $9–$20.

INTERNATIONAL FAMILY FESTIVAL—Rage. The story of Canada's internment of Japanese during WW II, told through martial-arts dance and Katari Taiko drumming. Mainstage Theatre, 3/28 at 1. . .**Winston Wuttunee.** Songs and music based on centuries-old Cree traditions and lore. Little Theatre, 3/28 at 2:30. . .**Head a Tete.** Story of two children who meet in the future at the world's last surviving tree. Mainstage Theatre, 3/28 at 4. LaGuardia Community College, 31-10 Thomson Ave., Long Island City, Queens (718-482-5151). $5 each performance; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Wee Tiny Tree Houses. Be a part of the Wee Royal Construction Crew and built a cabin out of twigs or a nest of leaves; for ages 5–11. 3/29 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

SOUTH STREET SEAPORT MUSEUM—Imaginary Whale. Paint an ocean environment for your own imaginary whale; for ages 6–12. 3/28 at 11 a.m.; 3/29 at 2. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily 10 a.m.–5. $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Around the World With Eighty Dolls. See a collection of dolls from around the world with mother and daughter artists Renata and Oretha Cantore, and then make your own; for ages 5 and up. 3/29 at 11 a.m., 1, 2:30, and 4. Additional $1 for workshops. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Ceramic Tiles. Create designs on clay tiles. 3/28 and 29 at 1 and 3. Exhibits: featuring an international children's art gallery, Egyptian Temple environment and reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2–12 and their families. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; $3; under two and over 65, free.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics. Also on display: an optical processor, which uses light instead of electricity to transmit information. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

BOOKS

WHISPERING IN THE PARK, by Fred Burstein; illustrated by Helen Cogancherry. Preschool–Kindergarten. Bradbury Press, $13.95.

OVER IN THE MEADOW, by Olive A. Wadsworth; illustrated by David A. Carter. Preschool. Scholastic, $13.95.

THE QUILTED ELEPHANT AND THE GREEN VELVET DRAGON, by Alice Low; illustrated by Christopher Santoro. Grades 1–3. Simon & Schuster, $13.95.

EARTHWATCH, by Beth Savan; illustrated by Pat Cupples. Grades 2–6. Addison-Wesley, $8.95.

COMPILED BY BERNICE KANNER

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz Mon.–Sat. from 8:45. Through 4/4: Terra Brasil with Paul Meyers, Cafe, Greg Jones, and Vera Mara. **AE, MC, V**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 3/25: Robert Ross Band. 3/26: Rockinitis Blues Band. 3/27, 28: Lew Tabackin Quintet featuring Tom Harrell. 3/29: Carla White Trio. 3/30: Frank Gordon Quartet. 3/31: Yoichi Kobayashi and "Good Fellas." Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/29: Phyllis Hyman. 3/30: John Serry Quartet. 3/31–4/5: Maynard Ferguson. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 3/25: *An Evening With Betty Buckley*. 3/26: A Philo Sampler "Writers & Artists" featuring Hugh Moffatt, Katie Moffatt, Bill Morrissey and Dave Olney. 3/27, 28: An evening with Sadao Watanabe. 3/29: Scott Henderson-Gary Willis and Tribal Tech. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 3/28: Pianist George Cables with Gary Bartz on saxophone and Ira Coleman on bass. 3/30: Pianist Danilo Perez with Roy Hargrove on trumpet and Ira Coleman on bass. 3/31–4/5: Pianist Benny Green and Christian McBride on bass. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes. Mon.: Russian Rhythm Makers. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 3/26: The Joanna Connor Blues Band. 3/27, 28: Johnny Copeland. 3/31–4/2: Moose Walker. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: Boogie Woogie Blues Party featuring Vernel Fournier, Sammy Price, and Haywood Henry. 3/30: The Clifford Jordan Big Band. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 3/26 at 9: Bonnie Strickman and Friends. 3/27 at 9 and 10:30: Rebecca Kane Quartet. 3/28 at 9 and 10:30: Dennis Mitchel-tree Quartet. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/27: Mike Rafferty on flute with Willy Kelly on fiddle and singer Steve Johnson on guitar. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/29: The Kenny Barron Quintet featuring John Stubblefield, Eddie Henderson, Victor Lewis, and Ray Drummond. 3/30: Les Paul Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 3/26–28: Guitarist Ernie Calabria followed by the Hal Schaefer Trio. 3/29: Rahn Burton. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 3/25: Joel Forrester Quartet. 3/26: "Mallet Madness." 3/27: Judy Barnett Quintet. 3/28: Ken Peplowski Quartet. 3/29: Cabaret Meets Jazz with Ann Hampton Callaway and Natalie Douglas. 3/30: Harold Danko with Rich Perry. 3/31: Barbara Lea with Dick Sudhalter Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 3/25, 26: Pianist Carol Britto. 3/27, 28: Carol Britto with Gary Mazzaroppi on bass. 3/29: Jazz blues singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 3/25: Slot, The Mad Scene. 3/26: Robin Eubanks with Gene Jackson, Lonnie Plaxico and Michael Caine. 3/27: The Verlaines. 3/28: Eugene Chadbourne and Bianca "Flystrip" Miller. 3/29: John Zorn's Cobra. 3/30: Charles Gayle. 3/31: Nora York; UI. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 3/25: Manny's Second Anniversary Show with Joan Osborne and Johnny Allen. 3/26: Little Jimmy King. 3/27, 28: Johnny Allen. 3/29: Blues Jam with the Popa Chubby Blues Band. 3/30: The Eastside Blues Band. 3/31: Irving Louis Lattin and the Chicago Fire. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 3/28: Tue.–Sat. at 9:15 and 11:15: Singer-actress Ellen Greene. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Ron Roullier Quintet followed by David Allyn Band. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Rick Hardeman and his Basin Street Five. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 3/27: Lush; Babes in Toyland. 3/28: Marillion. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 3/25: All-Star Jam with Tom Major, Jon Paris, Tony Garnier and Rusty Cloud. 3/26: The Good Rats. 3/27: Turnstyles. 3/28, 30: Four Sticks - A Led Zeppelin Tribute. 3/31: Pilot Light. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. 3/27, 28: Mike Longo. 3/29: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/25: J.C. Lodge. 3/27: West Coast Salsa with Poncho Sanchez. 3/28: Samba with Brazilian Energy. 3/30: La Tropica Nightclub - Latin Revue. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 3/29: Art Farmer Quintet featuring Clifford Jordan. 3/30: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 3/31–4/5: Toshiko Akiyoshi Quintet featuring Lew Tabackin with Joe Magnarelli, Peter Washington, and Billy Drummond. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 3/27, 28: Jeff Fox and the "Kiss FM Wake Up Band". Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 3/25: Beat Positive; John Sherman; Blood Oranges. 3/26: 32 Tribes; A-Kings; Whole Earth Mammas; Petting Zoo; Little Root. 3/27: Webb Wilder; The Belmont Playboys. 3/28: Loup Garou Zydeco; The Belmont Playboys. 3/31: Shane Gang; The Revelers; World Famous Bluejays. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *The Real Live Brady Bunch*, Tue.–Thu. at 8, Fri.– Sat. at 7:30 and 10, Sun. at 3. 3/26 at 8: *That's All! (A Living Tribute to Bobby Darin)*, starring Stan Edwards, produced by Harriet Wasser. 3/30: "Salsa Meets Jazz" Jose Alberto "El Canario" and his Orchestra with guest soloist Nestor Torres. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/29: Donald Harrison Quartet featuring Dwayne Burno, Howard Ricks, and Carl Allen. 3/30: The Vanguard Jazz Orchestra. 3/31–4/5: McCoy Tyner Trio with Avery Sharpe and Aaron Scott. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 3/25, 26: Salvatore Bonafede Quartet with Randy Brecker and Cameron Brown. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 3/25: Daevid Allen and The Majick Brothers. 3/26: The Authority; Cowboy Mouth. 3/27: Black 47. 3/28: Joan Osborne. 3/29: Unrest; Seam; Corduroy. 3/30: Franky Jackson's Soul Kitchen. 3/31: Zen Tricksters. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 3/28: Pianist Larry Willis with Andy Gonzalez on bass and Jerry Gonzalez on trumpet. 3/29: Pianist Junior Mance with Marty Rivera on bass and singer Gwen Cleveland. 3/30–4/4: Cecil Bridgewater Trio. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 3/25: Kenny Vance and the Planetones. 3/26: Buckwheat Zydeco and David Patillo. 3/28: David Broza. **AE, CB, DC, MC, V**

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COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 3/28: Charlie Barnett, Reggie McFadden, and Green Barnes. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with a exciting classically modern room. 3/25, 26 at 8: Kevin Nealon. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed., through April: Comic Angel Salazar with *El Barrio '92*. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 3/29: Mike King, Keith Thomas, Al Romero, Kent Kasper, Johnny Lampert, Danny Curtis, and Scott Bruce. 3/30–4/5: Allen Enlow, Harry Freedman, Willie Asbury, John Rizzo, Mike Eagan, Danny Curtis and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater-restaurant featuring magic and comedy. 3/25: Comedy-magician Imam and magician Meir Yedid with pianist Rich Sanders. 3/26: Comedy-magician Imam, magicians Eric DeCamps and Margaret Steele. 3/27, 28: Comedy-magicians Prof. Baxter and Mal Cross, comedienne Leslie Duncan and pianist Rich Sanders. 3/31: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 3/29: Melvin George, Eric Kornfeld, Linda Smith and Allan Havey. 3/31–4/5: Warren Hutchinson, John Joseph, Mike Eagan, and Jeff Stilson. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and ballroom dancing in this elegant landmark room to Hungarian and Russian gypsy music as well as Viennese waltzes performed by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi and Mike Cossi's electronic band, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 3/25: Daniel Wise; Pro-jam featuring Richie Canatta and Julio Fernadez. 3/26: Last Temptation; Janata. 3/27: Starfire; Tinderbox. 3/28: Paul Gordon. 3/31: Boom Whack. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **AE, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 3/28, Wed.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Singer-composer Ivan Lins with the passion of Brazil. 3/29 at 9: John Pizzarelli and Bob Alexander's 19 Piece Orchestra. 3/31–4/5: Singer-pianist-composer Dave Frishberg. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 3/26: Rick McKay with pianist Wes McAfee. 3/28: Evan Matthews with *Mass Communication*. **Piano Bar:** Wed.–Sat. pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 3/25: ... *With Dreams in His Eye*, musical revue; Todd Chelf and Band. 3/26: *Forgotten Broadway*, musical revue; I've Got a Mind to Ramble With Gail Lou. 3/27: *Now Playing Michael Marotta*, musical comedy. 3/28: Singer Doug Anderson; Cathy Carpino and Wendy Waterman, musical comedy duo; Steve Rosenfield's The Stand-Up Comedy Experience. 3/29: Cathy Carpino and Wendy Waterman; Alton F. White from "Miss Saigon"; General Hambrick from "Miss Saigon". 3/31: Meg Flather with Christian Daisy; Singer Scott Swanger. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 3/25: Stand-Up Comedy Explosion; Duplex Staff Show. 3/26: Stand-up comedy with Jaffe Cohen; True Image. 3/27: *The Remarkable Ruth Fields*, musical revue; Singer Melinda Stanford; Stars of Tomorrow. 3/28: Sketch comedy with Broken Lizard; Variety Show. 3/29: Black Tie Trio; Bingo with Flossy. 3/30: Stars of Tomorrow Semi-Finals. 3/31: Singer Jackie Krull; Vicious Bitches, comedy. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 3/25: Singer Shelley Roberts; Singer Deborah Boily. 3/26: Singer Phyllis Pastore; *My Ideal*, Richard Whiting revue. 3/27: Singer Baby Jane Dexter; Singer Sarah Zahn; Singer-songwriter Dale Gonyea. 3/28: The Tonics; Singer Annie Hughes; Baus & Troche, musical comedy variety show. 3/29: Singer Dary Thompson; Singer-comedian Jim Luzar. 3/30: *Here's To Our Friends ... The Aids Music Revue;* Singer Marieann Meringolo. 3/31: Lina Koutrakos Cabaret Class Recital. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 3/25: Singer Rita Ashdale. 3/26: Singer Steve Andryszewski. 3/27: *Music, Musique, Muzik*, ensemble musical revue; comedian Vince Platania. 3/28: *Music on Tour*, ensemble musical revue; Elaine Brier with Scott Traudt; Miss Coco, mucial comedy. 3/29: Singer Lisa Dascoli. **No credit cards.**

THE JEWEL BOX—323 W. 44th St. (262-3482). Every Tue.–Fri. at 10, Sat. at 9 and midnight, Sun. at 9: *The Fabulous Bud E. Luv Show*, starring Bud E. Luv, The Lounge Lizard Parodist. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 3/25: Singer-pianist Brendon Fawcett with Jamie Amato. 3/26: Thos Shipley with pianist Darrell Grant. 3/27: Anthony Santelmo, Jr. with pianist Nan Butcher. 3/28: Judy Kreston and David Lahm in *Remembering Felicia Sanders* with special guest Irving Joseph. 3/30: Mollie Taylor Martin in *the Man That Got Away*, with pianist Gary Adler. 3/31: Kyle Holt with the Jeffrey Klitz Trio. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 5/2: Singer-pianist-entertainer Mark Nadler with his repertoire in both French and English, every Tue.–Sat. from 9. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 3/28, Tue.–Sat. at 9 and 11:15: Singer-actress Helen Schneider with *Helen Schneider Sings Harold Arlen ... A Woman's Prerogative*. 3/31–5/9: *'S Wonderful, 'S Marvelous, 'S Gershwin!* featuring Judy Blazer, Stan Freeman, Peter Reardon, Fred Wells, Carol Woods and Jo Anne Worley. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** Clubby room with Liliane Montevecchi at 8 and 10:30, on 3/29. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 3/25 at 10:30: Rocco Primavera salutes the Great American Saloon Crooners. 3/27 at 8 and 10:30: Manhattan Swing Orchestra. 3/28 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 3/31 at 11: Star cabaret featuring Grae Phillips. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 4/25, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Song stylist Mary Cleere Haran with John Oddo on piano and David Finck on bass. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 3/28, Tue.–Sat. at 8:45 and 10:45: Eartha Kitt. 3/31–4/25, Tue.–Sat. at 8:45 and 10:45: Dixie Carter. **Bemelmans Bar:** Through 3/28, Tue.–Sat. from 9:30: Jazz-singer-pianist Ronny Whyte. 3/31–6/27, Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

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RADIO HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., March 25

2:00/WNCN—Mozart: Cto. for Piano No. 5 in D; **Boccherini:** Sinfonia in B-Flat.

WNYC—Beethoven: Sym. No. 7.

WQXR—Nielsen: Little Suite for Strings.

3:00/WNCN—Beethoven: *Leonore* Ov. No. 3.

WNYC—Sym. No. 8.

WQXR—R. Strauss: *Symphonia Domestica,* "Parergon."

4:00/WNCN—Wagner: *Tannhäuser,* Grand March; **Tartini:** Cto. for Trumpet in D.

WQXR—Wolf: Scherzo and Finale for Orch.

5:00/WNCN—Khachaturian: *Masquerade,* Waltz; **Smetana:** *Má Vlast,* "Sàrka."

WQXR—Finzi: Five Bagatelles for Clarinet and Piano.

6:00/WNCN—Chabrier: *Espana;* **Verdi:** *Macbeth,* Act III, Ballet Music.

7:00/WNCN—Berlioz: *Damnation of Faust,* Highlights; **Dittersdorf:** Cto. for Harp in A.

WQXR—Mozart: Cto. for Violin No. 5 in A, "Turkish."

8:00/WNCN—J. Haydn: Cto. for Oboe No. 1 in C.

WNYC—Verdi: *Falstaff.*

WQXR—Debussy: *La Mer;* **Bartók:** Divertimento for String Orch.

9:00/WNCN—Mussorgsky: *Pictures at an Exhibition.*

Thu., March 26

2:00/WNCN—J. Haydn: Sym. No. 58 in F; **Mozart:** Divertimento No. 2 in F.

WQXR—Saint-Saëns: *Jeunesse d'Hercule.*

3:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Clementi:** Piano Sonata in E-Flat.

WQXR—Schumann: Cto. for Cello in a.

4:00/WNCN—Bizet: *Carmen,* Prelude; **Humphries:** Cto. for Trumpet in D.

WQXR—Grainger: *Lincolnshire Posy.*

5:00/WNCN—Chapi: *La Revoltosa,* Ov.; **Mendelssohn:** Capriccio in E; **Bach:** Cto. in g.

WQXR—Bach: "Brandenburg" Cto. No. 3 in G.

6:00/WNCN—Suppé: *Light Cavalry,* Ov.; **Clementi:** Piano Sonata No. 6 in D.

7:00/WNCN—Janacek: Suite; **Quantz:** Cto. for Flute in D, "Potsdam."

WQXR—Brahms: Qt. for Piano and Strings No. 3 in c.

8:00/WNCN—Brahms: Piano Trio No. 3 in c; **J.K. Vanhal:** Sym. in A.

WQXR—D'Indy: *Symphony on a French Mountain Air;* **Ravel:** *Sheherazade.*

9:00/WNCN—Mozart: Cto. for Piano No. 21 in C.

Fri., March 27

2:00/WNCN—Beethoven: String Qt. No. 11 in f, "Serioso"; **Vivaldi:** Cto. for Guitar and Viola d'amore in d.

WQXR—Chopin: Prelude Nos. 1–12.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 5 in D; **M. Haydn:** Qt. for English Horn and Strings in C.

WQXR—Haydn: Sym. No. 92 in G, "Oxford."

4:00/WNCN—Tchaikovsky: *Mazeppa,* "Cossack Dance"; **C. Stamitz:** Octet No. 2 in E-Flat.

WQXR—Rimsky-Korsakov: *Russian Easter Festival Overture.*

5:00/WNCN—Rossini: *The Thieving Magpie,* Ov.; **J. Haydn:** Divertimento No. 2 in G.

WQXR—Dvorák: *In Nature's Realm,* Ov.

6:00/WNCN—Shostakovich: *Festive Overture;* **Frederick the Great:** Recorder Sonata in B-Flat.

7:00/WNCN—Bach: Cto. for Two Violins in d; **Brahms:** Rhapsody in g.

WQXR—Mendelssohn: Sym. No. 4 in A, "Italian."

8:00/WNCN—Danzi: Wind Qnt. in F; **J. Haydn:** Cto. for Violin No. 1 in C.

WQXR—Tchaikovsky: *Variations on a Rococo Theme;* **Prokofiev:** Sym. No. 4.

9:00/WNCN—Mozart: Sinfonia Concertante in E-Flat.

WQXR—Detroit Symphony Orchestra. **Verdi:** *I Vespri Siciliani,* Ov.; **Mendelssohn:** Violin Cto. in e.

Sat., March 28

10:00 a.m./WNCN—Smetana: *Czech Dances;* **Mozart:** Sym. No. 19 in E-Flat.

WQXR—R. Strauss: Cto. for Horn No. 2 in E-Flat; **Rossini:** *La Gazza Ladra,* Ov.

11:00 a.m./WNCN—Tchaikovsky: *Swan Lake,* Highlights; **J. Haydn:** Sym. No. 26 in d, "Lamentation."

WQXR—Prokofiev: *Lieutenant Kijé Suite;* **Mozart:** Sym. No. 9 in C.

NOON/WNCN—Bach: Orch. Suite No. 3 in D; **Sullivan:** Cto. for Cello in D.

WQXR—"Texaco-Metropolitan Opera Broadcast." **Wagner:** *Parsifal.* Conductor: Levine; soloists: Meier, Jerusalem, Weikl, Mazura, Moll.

1:00/WNCN—Sibelius: Sym. No. 2 in D.

2:00/WNCN—Mozart: Serenade No. 6 in D, "Serenata Notturna"; **Boccherini:** String Qnt. in D.

3:00/WNCN—Bach: Toccata & Fugue in d; **J.C. Bach:** Qnt. in C.

4:00/WNCN—Schubert: Military March No. 1 in D-Flat; **Mozart:** Flute Qt. in C.

5:00/WNCN—Offenbach: *La Vie Parisienne,* Ov.; **Vivaldi:** Cto. No. 4 in e.

6:00/WNCN—Chopin: Waltz No. 2 in c-sharp; **Mozart:** Sym. No. 28 in C.

7:00/WNCN—Debussy: *La Mer;* **Smetana:** String Qt. No. 2 in d.

8:00/WQXR—The Cleveland Orchestra. **Beethoven:** *Fidelio.*

9:00/WNCN—Mendelssohn: Sym. No. 5 in d, "Reformation."

Sun., March 29

10:00 a.m./WNCN—"Classic Guitar." **Bach:** Cto. for Violin No. 2 in E; "Jesu, Joy of Man's Desiring"; **Boccherini:** Guitar Qnt. No. 5 in D.

WQXR—Saint-Saëns: *Carnival of the Animals;* **Handel:** *Water Music.*

11:00 a.m./WNCN—Smetana: *Bartered Bride,* Dances; **Suk:** Piano Trio in c.

WQXR—Verdi: *Macbeth,* Act III; **Mendelssohn:** *A Midsummer Night's Dream,* Wedding March.

NOON/WNCN—Mozart: "Variations on a Nursery Song"; **R. Strauss:** *Macbeth.*

1:00/WNCN—Chicago Symphony Orchestra. **Bartók:** *Dance Suite;* **Mahler:** Sym. No. 5 in c-sharp. Conductor: Solti.

WQXR—Kodaly: *Marosszek,* Dances; **Handel:** Keyboard Suite No. 5.

2:00/WNYC—"Library of Congress Concerts." **Walton:** *Facade.*

WQXR—Schumann: *Fantasiestucke;* **Stravinsky:** *Song of the Nightingale.*

3:00/WNCN—Enesco: Romanian Rhapsody No. 1 in A; **Beethoven:** Violin Sonata No. 8 in G.

WQXR—Beethoven: Sym. No. 8.

4:00/WNCN—Bach: Cantata 208, "Sheep May Safely Graze"; **J. Haydn:** Cto. for Horn No. 3 in D.

WQXR—Schubert: Sonatina in a; **Shostakovich:** Violin Cto. No. 1 in a.

5:00/WNCN—Rossini: *Barber of Seville,* "Largo al Factotum"; **Albinoni:** Cto. for Oboe in B-Flat.

6:00/WNCN—Tchaikovsky: *Nutcracker,* "Waltz of the Flowers"; **Mozart:** Piano Sonata No. 3 in B-Flat.

7:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **Bach:** Flute Sonata No. 1 in b.

8:00/WQXR—"Sunday Night Opera House." **Faust:** *Gounod.* Paris Opera National Theatre Orch. and Chorus, Cluytens conductor; soloists: Gedda, Angeles, Christoff, Blanc, Berton.

9:00/WNCN—Paganini: Cto. for Violin No. 2 in b, "La Campanella."

Mon., March 30

2:00/WNCN—J. Haydn: Divertimento No. 4 in C; **Hasse:** Cto. for Flute and Two Violins in b.

WQXR—Porpora: Cto. for Cello in G.

3:00/WNCN—Gershwin: *An American in Paris;* **Bach:** Cto. for Three Harpsichords in d.

WQXR—Danzi: Concertante for Flute, Clarinet, and Orch. in B-Flat.

4:00/WNCN—Copland: *Fanfare for the Common Man;* **Mendelssohn:** Scherzo and Capriccio in f-sharp.

WQXR—Kabalevsky: *The Comedians.*

5:00/WNCN—Marais: *Bells of St. Genevieve;* **Vivaldi:** Cto. for Violin No. 6 in g, "La Stravaganza."

WQXR—Bach: "Brandenburg" Cto. No. 4 in G.

6:00/WNCN—Chopin: Mazurka No. 2 in D; **Martin:** Sym. in g.

7:00/WNCN—Copland: *El Salon Mexico;* **J. Haydn:** String Qt. in A.

WQXR—Rachmaninoff: Sym. in d, "Youth."

8:00/WNCN—Mozart: Sym. No. 21 in A; **M. Haydn:** Divertimento for Oboe, Viola, and Bass in C.

WQXR—Beethoven: Sym. No. 3; **Mozart:** Concert Arias.

9:00/WNCN—Beethoven: Sym. No. 7 in A.

WQXR—The Royal Concertgebouw Orchestra. **Stravinsky:** *Chant du Rossignol;* **Hindemith:** *Kammermusik,* No. 4; **Prokofiev:** *Alexander Nevsky.* Conductors: Chailly, Haitink.

Tue., March 31

2:00/WNCN—J.C. Bach: Cto. for Oboe in F; **Beethoven:** Piano Qt. No. 3 in C.

WNYC—"Jan DeGaetani Memorial Concert."

WQXR—Schumann: Ov., Scherzo, and Finale.

3:00/WNCN—Tchaikovsky: *Romeo and Juliet,* Fantasy Ov.; **J. Haydn:** Piano Sonata No. 62 in E-Flat; **Grieg:** *In Autumn.*

WQXR—Prokofiev: *Scythian Suite.*

4:00/WNCN—Gounod: *Funeral March of a Marionette;* **Bach:** Fugue in g, "Great"; **Vivaldi:** Cto. for Violin No. 10 in G, "La Cetra."

WQXR—Haydn: Cto. for Trumpet in E-Flat.

5:00/WNCN—Brahms: *Academic Festival Overture;* **Mozart:** Rondo for Piano and Orch. in A; **C.P.E. Bach:** Sym. No. 1 in G.

WQXR—Wiren: Serenade for Strings.

6:00/WNCN—Saint-Saëns: Intro. and Rondo Capriccioso; **Vivaldi:** Cto. for Strings in g.

7:00/WNCN—Bizet: *L'Arlésienne,* Suite No. 1; **Mozart:** Violin Sonata in C; **Gossec:** Sym. in D.

WQXR—Mozart: Sym. No. 41 in C, "Jupiter."

8:00/WFUV—"A Box at the Opera." **Verdi:** *I Due Foscari.*

WNCN—Rimsky-Korsakov: *Tale of Tsar Saltan,* Suite; **J. Haydn:** Flute Qt. in G.

WQXR—Haydn: Sym. No. 7 in C; Sym. No. 90 in C.

9:00/WNCN—Tchaikovsky: Sym. No. 4 in f.

WQXR—The Florida Philharmonic Orchestra. **Sibelius:** Sym. No. 2 in D.

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TELEVISION HIGHLIGHTS

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2 WCBS
4 WNBC
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7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A&E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., MAR. 25

8:00 p.m.
11 **Places in the Heart** (1984). Writer-director Robert Benton's pious celebration of hard times and togetherness on a Texas farm during the Depression. Beautifully made and occasionally affecting, but also carefully calculated. The excellent cast includes Sally Field, Danny Glover, John Malkovich, Ed Harris, Lindsay Crouse, and Amy Madigan. (2 hrs.)

13 **Fool's Fire.** (Reviewed in this issue.) Downtown artist Julie Taymor took Edgar Allan Poe's story "Hopfrog," added some gigantic puppets, special effects, and Little Mike, the midget of *Twin Peaks* fame, to arrive at this rambunctious adult fairy tale. (1 hr.) Also shown at **midnight.**

NICK **A Conversation With Magic.** A half-hour news special with moderator Linda Ellerbee and former basketball star Magic Johnson, who will talk with schoolchilden about the effects of being HIV-positive.

9:00
13 49 **Moyers/ Families First.** One consequence of the breakdown of the American family is the stream of children into the foster-care system, which is not faring too well. Bill Moyers explores the problem in a 90-minute special. Also shown at **10:00** on 21 and Sunday at **1:30 p.m.** on 13.

LIFE **Shattered Lullabies.** A one-hour documentary that investigates the high national infant-mortality rate and looks into possible solutions. Husband and wife Steven Spielberg and Kate Capshaw are the hosts.

USA **Private Benjamin** (1980). Smashing entertainment. Judy Benjamin (Goldie Hawn), a Philadelphia Jewish princess, loses her husband (Albert Brooks) on their wedding night and gets sweet-talked by an Army recruiter into joining up. Hawn is part ditsy Judy Holliday, part sensual and yielding Brigitte Bardot (though funnier). With Eileen Brennan, Armand Assante, Sam Wanamaker and Barbara Barrie. Howard Zieff directed. (2 hrs.)

10:00
2 **48 Hours—"Who Killed These Girls?"** While violent crime decreased in the inner cities last year, it is thriving in smaller cities and suburbs. Here's a look at the murder of four young girls that has shaken Austin, Texas. (1 hr.)

10:30
13 **The Session With Mary Black.** A half-hour special on the popular Irish singer, filmed in Dublin, including background on the Black family.

THU., MAR. 26

8:00 p.m.
2 **NCAA Basketball.** A pair of regional semi-final games of the tournament that began one week ago with 64 teams. Tonight, games from the East Regional in Philadelphia and the West Regional in Albuquerque. And on Friday at **8:00 p.m.,** two more semi-final games, from the Southeast Regional in Lexington and the Midwest Regional in Kansas City. See Saturday at **4:30 p.m.** for regional finals.

7 **Best Friends** (1982). Burt Reynolds and Goldie Hawn play a pair of cranky, infantile screenwriters (he loutishly, she with charm) who decide, after living together for years, to get married. On the honeymoon, everything goes wrong. Some laughs, some revelations, but overall, rather messy. With Barnard Hughes and Jessica Tandy; Norman Jewison directed. (2 hrs.)

11 **Out of Africa** (1985). Beautiful in a rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep plays the writer, who's never in love with her game-hunting husband (Klaus Maria Brandauer). Instead, she takes up with Robert Redford, who attempts to portray Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter. Sydney Pollack directed. Shown in two parts: tonight (2 hrs.) and Friday at **8:00 p.m.**

9:00
13 **Mystery—"Poirot III: The Double Clue."** An interesting interaction involving Hercule Poirot and Countess Vera Rossakoff, both of whom are living outside their homelands and are involved in crime—though in far different ways. (1 hr.) Also shown at **10:00** on 21 and at **midnight** on 13.

AMC **The Informer** (1935). John Ford's superb drama, starring Victor McLaglen as a rough-hewn sort who gives up his friend for a pile of money during the Irish Rebellion. Based on the novel by Liam O'Flaherty, this scorcher took a number of Oscars, including Best Director and Best Actor. (2 hrs.) Also shown Saturday at **9:30 p.m.** on 13.

10:00
13 **The Eagles and the Trumpets.** A one-hour film based on a story by the Irish writer James Plunkett, about a clerk and a librarian whose attempt at romance is met with several complications.

11:30
HBO **Miller's Crossing** (1990). A perverse and wonderful gangster movie by the prodigiously talented Coen brothers, who pit Irish, Italian, and Jewish gangsters against one another in a city as empty of normal folk as the stage of an avant-garde play. With Albert Finney, Gabriel Byrne, John Turturro, Jon Polito, and Marcia Gay Harden. (2 hrs.)

FRI., MAR. 27

7:30 p.m.
9 The real season is almost here, but if you can't wait, here's the **New York Yankees** at the **New York Mets,** live from Port St. Lucie, Florida.

8:00
4 **World Figure Skating Championships.** A live broadcast of the event from Oakland, the first of three days of coverage. Tonight, the men's final, featuring Olympic gold medalist Viktor Petrenko, Kurt Browning, and Todd Eldredge. (1 hr.) See Saturday at **2:00 p.m.** for more.

11 **Out of Africa** (1985). (See Thursday at 8:00 p.m.) Part 2 of 2. (2 hrs.)

BRV **Sweetie** (1990). In this arresting if not thoroughly winning film, Genevieve Lemon (Sweetie) is an alarming and hilarious travesty of insatiability. But she's the only thing in that completely works in Jane Campion's movie, which is built of nightmarish memories and phobias, a sense of the dislocation of family life. (2 hrs.)

10:00
13 **Clancy in Close-Up.** A profile of and concert by Liam Clancy, the legendary Irish folk performer, from the Olympia Theatre in Dublin. Included are Clancy's days with his partner, Tommy Makem, and with the Clancy Brothers. Tonight, he sings, performs on a variety of instruments, tells stories, and recites poetry. (1 hr.) Also shown Sunday at **3:00 p.m.**

MIDNIGHT
13 **The World of James Joyce.** A two-hour profile of the Irish writer, shot in Dublin as well as the cities of Joyce's exile. Produced with the cooperation of the writer's family and several writer acquaintances.

21 **Scarlet Street** (1945). Fritz Lang's spectacularly sordid double-triangle drama, a remake of Jean Renoir's great *La Chienne*. Edward G. Robinson plays the fly, Joan Bennett is the slinky spider, and Dan Duryea is the loutish "other" man. (1 hr. 45 min.)

SAT., MAR. 28

1:30 p.m.
11 **Treasure of the Sierra Madre** (1948). The John Huston classic, adapted from the novel by B. Traven about prospecting for gold in Mexico and the debilitating effects of greed on character. With Humphrey Bogart, Walter Huston, Tim Holt, and Alfonso Bedoya. (2 hrs. 30 min.)

2:00
4 **World Figure Skating Championships.** The world's best amateur skaters compete in both the pairs and original-dance programs. Among the athletes are Natalia Mishkuteniok and Artur Dmietriev in the pairs and, in the dance event, Maia Usova and Alexander Zhulin. (1 hr.) More skating on Sunday at **7:00 p.m.**

13 **Samuel Beckett: Silence to Silence.** A documentary that explores Beckett's life as a writer of prose, plays, and poems. Billie Whitelaw, Jack McGowran, and Patrick Magee appear in excerpts from Beckett plays; also, a look at the original manuscript of *Waiting for Godot*. (1 hr. 20 min.)

4:00
11 **Amadeus** (1984). Milos Forman's flippant adaptation of the play by Peter Shaffer, who wrote this script as well, about the boorish, brilliant Wolfgang Amadeus Mozart. Tom Hulce plays Mozart as a freewheeling girl-hound; F. Murray Abraham, as his rival and elder, Salieri, is splendid. (3 hrs.)

4:30
2 **NCAA Basketball.** A pair of regional finals in the NCAA Tournament. First, the East Regional in Philadelphia, and then the West Regional, played in Albuquerque. On Sunday at **1:30,** a double-header with regional final games from the Southeast Regional in Lexington and the Midwest Regional in Kansas City. All this, of course, leads up to the Final Four, which begins next Saturday, in Minneapolis.

5:00
AMC **The Ox-Bow Incident** (1943). A great picture, written by Dudley Nichols and directed by William Wellman, about the ferocity of a lynch mob whose members, on their own, are nothing to be afraid of. With excellent performances by Henry Fonda, Dana Andrews. (1 hr. 30 min.) Also shown at **11:00 p.m.**

6:30
BRV **Champlin on Film: Martha Coolidge.** An interview with the director whose latest film, *Rambling Rose*, is a sleeper that might even take home an Oscar or two. (30 min.)

7:30
7 **Joel Siegel's Oscar Preview '92.** The title pretty much says it all. (30 min.)

8:00
13 **The Dead** (1987). John Huston's film, an

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adaptation of James Joyce's great story, is a beautiful work that nevertheless softens its source in disorienting ways. Gabriel Conroy (Donal McCann), a university professor, presides uneasily at an elaborate party given by his spinster aunts; later, in his hotel room, at his wife's side, he undergoes an extreme and unexpected mortification. Anjelica Huston is haunting as Gabriel's wife, Gretta. (1 hr. 30 min.) Also shown Sunday at **11:30 p.m.**

HBO The Last of His Tribe. (Reviewed in this issue.) A new film starring Jon Voight as an anthropologist who, around the turn of the century, discovers the last living member of a lost Indian tribe. With Graham Greene. (1 hr. 30 min.) Also shown Tuesday at **8:00 p.m.**

8:30
BRV Heavy Petting (1988). A compilation of newsreel clips, sex-education films, and teenage movies from the fifties, interspersed with interviews with people who "witnessed" the era, including Spalding Gray, David Byrne, and Abbie Hoffman. Written and directed by Obie Benz. (1 hr. 30 min.)

9:00
2 The Dream Team (1989). Four patients from a New York psychiatric hospital are accidentally separated from their therapist during a field trip to Yankee Stadium, so they brave the streets of New York to search for their way home. With Michael Keaton, Christopher Lloyd, Peter Boyle, and Stephen Furst. (2 hrs.)

9:30
13 The Informer (1935). (See Thursday at 9:00 p.m. on AMC.) (1 hr. 30 min.)

10:00
4 First Person With Maria Shriver. Shriver interviews actors Billy Crystal and John Goodman, decathlete Dan O'Brien, and political activist Chai Ling, commander-in-chief of the Tiananmen Square uprising. (1 hr.)

11:30
11 A Passage to India (1984). Director David Lean, adapting E. M. Forster's classic 1924 novel, sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore and Adela Quested, a sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. With Judy Davis, Victor Banerjee, Peggy Ashcroft. (3 hrs.)

21 The 39 Steps (1935). The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's novel. A witty, wry, romantic, exquisitely paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. (1 hr. 30 min.)

SUN., MAR. 29

NOON
4 NBA Basketball. The San Antonio Spurs visit the Detroit Pistons.

1:00 p.m.
5 West Side Story (1961). The razor-sharp update of *Romeo and Juliet,* with New York City gang kids (the Jets and Sharks) standing in for the Capulets and the Montagues. Forget the stiffness of the leads (Natalie Wood and Richard Beymer), because the dancing (Jerome Robbins), music (Leonard Bernstein, Stephen Sondheim), and script (Ernest Lehman, from the Broadway book by Arthur Laurents) are all sublime. (3 hrs.)

2:30
4 PGA Golf: The Players Championship. Live, final-round coverage of the tournament from Ponte Vedra, Florida.

4:00
5 Mary Poppins (1964). Julie Andrews stands out in the Disney adaptation of the P. L. Travers book, which is not easy to do, as the music, story, and other performances are all splendid. Andrews is the "practically perfect" nanny in coal-dusted London; Dick Van Dyke is the lovable chimney sweep. (3 hrs.)

7:00
4 World Figure Skating Championships. Live coverage of the ladies' final, from Oakland, California, and taped coverage of the pairs' final. Among the women scheduled to compete are American Olympic medalists Kristi Yamaguchi and Nancy Kerrigan. (2 hrs.)

9 Pat and Mike (1952). Perfection. Ruth Gordon and Garson Kanin wrote the screenplay; George Cukor directed; Katharine Hepburn plays a multitalented athlete, Spencer Tracy a tough-talking coach. This movie explained sexism before anyone knew the word; it is also, miraculously, one of the most completely charming romances on film. (2 hrs.)

7:45
TNT Ben Hur (1959). William Wyler's big, heavy, solemn epic of the Roman Empire, starring Charlton Heston as the Jewish prince who becomes a galley slave and then takes up Christianity, Stephen Boyd as the Roman officer Messala, and a supporting cast of oh, thousands at least. The chariot race at the end is worth the wait. Followed, at **12:10 a.m.,** by **Ben-Hur,** 1926 edition, a silent film directed by Fred Niblo that cost a whopping $4 million. (2 hrs. 55 min.)

8:00
13 21 Nature—"Land of the Eagle: The Great Encounter." The first segment in the rebroadcast of the series that examines the North American continent as it was hundreds of years ago. (1 hr.)

9:00
2 Highway Heartbreaker. (Reviewed in this issue.) Linda Gray, Heather Locklear, and Tracy Nelson are among the many women who have been sweet-talked by con man John Schneider. What sets these three apart is that they actually do something about it. (2 hrs.)

7 Something to Live For: The Alison Gertz Story. (Reviewed in this issue.) Molly Ringwald plays a pretty young woman who, when she was sixteen, slept with a man. Once. And got AIDS. Now she's spreading the message—new to some ears—that it can happen to anyone. With Lee Grant, Perry King, Martin Landau. (2 hrs.)

13 49 A Doll's House. (Reviewed in this issue.) Juliet Stevenson stars in this new adaptation of the Ibsen play about a wife and mother who realizes that she has been little more than a plaything in her husband's eyes, and dramatically changes course. With Trevor Eve as Torvald; also with Patrick Malahide, Geraldine James, and David Calder. (2 hrs. 30 min.) Also shown at **11:00** on **21**.

CUNY The Blue Angel (1929). Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola Lola, an impassive nightclub singer. From a novel by Heinrich Mann; directed by Josef von Sternberg. In German, with subtitles. (2 hrs.)

10:00
5 Fractured Film Awards. An anti-Oscar awards ceremony, with categories including "Best Work With a Cow," "Best Pushy Broad Film," and "Best Film Beginning With the Letter G." Featuring comedians Rich Hall, Carol Leifer, Kevin Meaney, Dana Gould. (1 hr.)

MON., MAR. 30

7:00 p.m.
ESPN NCAA Basketball. A pair of semi-final games from the National Invitation Tournament in Madison Square Garden. The final will be played Wednesday at **9:00 p.m.**

8:00
5 Author! Author! (1982). Al Pacino plays a New York playwright (basically Israel Horovitz, who wrote this) left with five assorted children after the departure of his implacably remote wife (Tuesday Weld). Too much cuteness at times, but Dyan Cannon, as a movie star making her Broadway debut in the playwright's new comedy, is delicious. Arthur Hiller directed. (2 hrs.)

7 The Barbara Walters Special. Stop squirming: The Oscars are only an hour away. First, listen to Barbara yak with Tom Cruise, Michelle Pfeiffer, and Anthony Hopkins, who all know—or soon will—a thing or two about the Oscars. (1 hr.)

13 Travels—"Banana Boat." Nigel Farrell and eleven other passengers hop aboard a banana boat for its 7,000-mile trip from Wales to the Windward Islands in the West Indies, stopping along the way at St. Lucia, Grenada, St. Vincent, and Dominica. (1 hr.)

9:00
7 64th Annual Academy Awards. Billy Crystal, who has proved himself a terrific host, is back for the third straight year. (Look for him to plug his upcoming film, *Mr. Saturday Night;* last year he tipped off *City Slickers.*) George Lucas will receive the Irving Thalberg Memorial Award; you'll have to wait to find out the rest. (3 hrs., at the very least.)

13 Can Tropical Rain Forests Be Saved? A look at rain forests the world over, from Asia to Africa to Latin America, and at Japan, which imports more tropical-rain-forest wood than any other country. (2 hrs.) Also shown at **midnight.**

11:30
MAX Reversal of Fortune (1990). Jeremy Irons's sublime performance as Claus von Bülow would be enough to make this film work, but there's much more—screenwriter Nicholas Kazan and director Barbet Schroeder have made a brilliantly elegant, subtle, and funny movie from the scandalous murder case. With Ron Silver as Alan Dershowitz and Glenn Close as Sunny von Bülow. (2 hrs.)

1:05 a.m.
TNT The Parallax View (1974). Warren Beatty pays more attention to his hair than he should—he plays a journalist—but his performance is fine, as are those by Hume Cronyn, William Daniels, and Paula Prentiss. Alan J. Pakula's thriller about an investigation into a political assassination lets out information—and fear—in delicious fits and starts. (2 hrs. 15 min.)

2:00 a.m.
2 Up to the Minute. The debut of a nightly four-hour news broadcast, with co-anchors Monica Gayle and Russ Mitchell. Featuring both breaking live news and taped reports.

TUES., MAR. 31

7:00 p.m.
7 The Debate for Urban America. With an eye toward the upcoming New York primary, the Democratic presidential candidates debate before moderators Fernando Ferrer, Bronx borough president, and Ricardo Fernandez, the president of Lehman College. On the panel are journalists Bill Beutel and Roz Abrams, both of WABC, the New York *Times*'s Sam Roberts, and New York *Newsday*'s Jim Sleeper. (1 hr. 30 min.) Also shown at **midnight** on **13**.

8:00
2 The Magic of David Copperfield. The illusionist, in a special subtitled "Flying . . . Live the Dream," defies and, he promises, defeats gravity. (1 hr.)

5 Dressed to Kill (1980). Violent, erotic, and wickedly funny, Brian De Palma's thriller stars Angie Dickinson as the restless housewife who, without exchanging a word, picks up a total stranger at the Metropolitan Museum of Art. With Nancy Allen, Keith Gordon, and Michael Caine. (2 hrs.)

13 Nova—"The Hidden City." Judd Hirsch is the host of this eye-opening peek into the vital but underappreciated systems that make New York go—water, power, and sewage. (1 hr.) Also shown at **10:00** on **21**.

A&E Montgomery Clift: His Place in the Sun. A profile of the onetime Broadway star whose edgy good looks made him a Hollywood prototype. Including a 1962 interview in which Clift discusses the car crash that disfigured his face and ultimately ended his brilliant film career. Also, interviews with Ethel McGinnis, Clift's twin sister, and Fred Zinnemann. (1 hr.)

9:00
2 The Price She Paid. A new TV movie about a rapist who, upon his release from jail, visits his victim and the son he fathered. The twist: He comes on as a nice guy, convincing everyone but the woman that his intentions are honorable. With Loni Anderson, Anthony John Denison. (2 hrs.)

13 Frontline—"Saddam's Killing Fields." An indictment of Saddam Hussein's regime, as told by Iraqi writer Kanan Makiya, who secretly traversed the country, unearthing evidence of Saddam's violent attacks on the Kurds. Among other evidence, Makiya uncovers files and videotapes captured by the Kurds during their uprising, detailing the persecution of men, women, and children. (1 hr.)

10:00
4 Dateline NBC. Jane Pauley and Stone Phillips are the co-anchors of this new hour-long news program. Among the correspondents are Brian Ross, Deborah Roberts, and Arthur Kent (remember him?).

13 49 Faith Under Fire. Eastern Europe may have shed Communism, but that doesn't negate the struggles of those whose opinions are still unpopular with the government, church, or fledgling societies. Here's a one-hour look at the sacrifices that continue to be made. Also shown at **11:30** on **21**.

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Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.

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Soft-Spoken, Creative Female—Slim and attractive, 5'7", mid 30s (shy, until you get to know me). Enjoys restaurants, movies, antiquing in city and country. Would like to hear from a tall professional male, 34-45, who is warm, intelligent and easy to talk to. Photo please. 5382 ✉

Elegant, Pretty Lady—39, 5'8", blue-eyed blond, world traveled, warm and caring. Seeks classy, handsome Christian gentleman who is successful, confident, and sincere. Note/photo/phone. 5345 ✉ ☎

A Woman—To share, to laugh, to hold/to allow the best of life to unfold. The stretching of body, soul and mind/is a trait I possess and seek to find. Strong determination often has snatched success from defeat/an appropriate counterpart should stand firmly on her feet. Born between the mid '50s-mid '60s would be fine/a follower of the Jewish faith would be divine. Note and picture would be nice to see/as your smile may show what could be. But most of all, a romantic heart and best friend/to share life's joys and sorrows without end. 9504 ✉

Wealthy Australian Businessman—Henry Kissinger looks, 32, seeks pear-shaped Jewish female, no older than 24, for marriage. Respond by phone and get response within 24 hours. 4928 ✉ ☎

Dancing Mensch—PhD psychoanalyst (both feet on the ground), loves to lindy (both feet in the air). Handsome, bearded, 5'10" 41-year-old - also loves theater, baseball, politics, Israel. Seeks bright, winsome Jewish woman for boogie and bonding. Photo/phone. 9574 ✉

Honest, Caring, Attractive Professional—Hopes to meet a classy lady in her 30s. I enjoy running, sailing, dinner parties and dining out. I'd like to meet a lady who is attractive and shares my interests - a lady who is bright, sensitive, and has a sense of humor. Photo/note. 9524 ✉ ☎

Share Love, Friendship—Wonderful times! Pretty, tall, slim, East Side, Jewish, feminine businesswoman, early 50s. Brite, lively, classy, caring. Seeks counterpart, 58-65. 4927 ✉ ☎

A Good Man—(Who's hard to find!)... Smart, fit, handsome (they say), empathetic, compassionate, 5'11", 160, mid 40s, Christian, partner in successful consulting firm, loves city and country; looking for that hard-to-find, good woman who's bright, confident, attractive, fit, 30s to 40ish, with sense of adventure, happy with herself, and ready to find ever-after happiness. Photo appreciated. 5387 ✉

Pretty, Passionate, Playful PhD—(Manhattanite, mid 40s, 5'8", curvaceous) seeks professional/businessman with a dynamic sense of humor and a very tender heart. Object: merrymaking and monogamy. 5348 ✉

Ready To Take A Chance Again—Pretty, funny, slim, sophisticated, successful, smart, divorced Jewish female, 40s, seeks special, sane, successful male counterpart, 45-55, to enjoy travel, tennis, NY, Hamptons and all life's pleasures. Note/photo/phone. 4922 ✉ ☎

Witty, Warm, Lovely—Jewish female professional seeks marriage-minded man, 35-50, who likes conversation, books, good cooking and sports. If this is appealing, I'd love to hear from you. 5342 ✉ ☎

Pretty, Caring PhD—31, seeks warm, bright, attractive, educated man for serious romance. Photo. 5373 ✉ ☎

Single Jewish Male Professional—41, 6'2", 200 lbs, seeks to meet Jewish woman, 29-35, with varied interests. 9554 ✉ ☎

Successful, Attractive, Mellow—Jewish exec, will make a slim, attractive, youthful, sensuous, "up" woman, 48-58, very happy. My city and country homes are available for cuddling, kissing and cooking. Enjoy tennis, golf, travel, movies, opera, etc., with this very youthful, active older guy. Send recent clear photo and short bio. 5358 ✉

Catholic Intellectual—Property attorney, underpaid at 90K, 42, handsome, 5'6", 155 lbs, powerfully built and aerobically fit - seeks Catholic female, 30-45, Manhattan resident, good-looking and intelligent, for romantic adventure hopefully leading to marriage. Photo please. 9563 ✉

Pretty Jewish Architect—36, slim, warm, caring and easygoing, seeks Jewish, successful, professional, family-oriented man, 30-44. 4934 ✉ ☎

Physically Active, Clever, Attractive—Single white male, 34, seeking similar qualities in athletic, warm-hearted lady for dining out and some laughs. 4939 ✉ ☎

If You're A Caring, Kind Businessman—This attractive Manhattanite, 5'2", blond, 42, world traveler - into art, movies, restaurants - wants to meet you. 9559 ✉ ☎

American Beauty—Sophisticated, seeks kind, warm, generous, cosmopolitan, European man for marriage. 4933 ✉

TO OUR READERS

NEW YORK's 900 number response service was temporarily disrupted last week because of technical trouble at the company that provides the telephone service.

If you responded by telephone between February 17 and March 10 to a Strictly Personal ad from the issues dated February 24, March 2 or March 9, your message may have been lost.

Although most advertisers got their messages, NEW YORK has set up a free 800 number for readers to re-record a reply that may have been lost. This number is 1-800-228-4088. By calling this number, you can also learn whether an advertiser has gotten all previous messages.

NEW YORK regrets any inconvenience to advertisers or respondents.

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # _____
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New York, New York 10163-4600

Barbecues And Bach—Attractive, imaginative downtowner - with garden, desires articulate, self-aware, successful mensch, 43-57, who likes talking and laughing, to tiptoe through my tulips forever. 4924 ✉ ☎

Nice Guy—6', 180, 36, Ivy, Wall Street, loves to laugh at life, in great shape. Into the beach, basketball, tennis, jazz, restaurants, international travel. Seeks very attractive, fit, bright, fun woman. Note, photo, phone. 9535 ✉

You: Jerry Seinfeld Or Albert Brooks—32-47. Me: Pretty, slim, dry wit, talented professional, 37, 5'7", Jewish. Us: new hit show. Photo optional. 9568 ✉ ☎

Tax Revolt—Jewish professional female, 43, looking for love and a tax break too. File by April 15th and you'll appreciate the interest. 9511 ✉

Wry, Reserved, Literate—30s woman, to meet independent, UK/European arts/business professional, 42-50, for conversation and companionship. 5351 ✉ ☎

Toronto · Do You Live In Or Visit?—Divorced Jewish female - elegant, intelligent, slim, 50ish, to meet gentleman possessing same. 1845 ✉

Sexy, Successful Businessman—32, handsome, Jewish, rugged, athletic and family-minded. Enjoys skiing, boating, adventure, romance and travel. Seeks educated, beautiful, slim counterpart, 22-28, to share good life. Photo. 9572 ✉ ☎

Wealthy Florida Businessman—Christian, visits NYC monthly, patronizes best hotels, restaurants. 57, good-looking, healthy. Seeking pretty lady, 30-45, for companionship, good times. Send photo/note, will exchange. 5384 ✉

This Publisher Guarantees—Product as described herein: tall, slender, great smile, truly pretty, fit, with auburn hair - seeks an accomplished professional man to share her varied interests (tennis plus other spectator/participation sports, theater, country drives, etc.). I'm creative, optimistic, warm, spontaneous, affectionate, energetic, with an extraordinary sense of humor, and I desire similar qualities in a self-aware, sensitive, successful man who is in touch with and can show his feelings. Please be over 5'11", 35-55, nonsmoker. Photo please. 5379 ✉

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Spotted At Lake Cabin...—Comedy club, homeless kitchen: attractive, open woman, blond, 39. Chemistry and passion, ethics and eye contact are key to a growing love and life together. Avid reader, sans TV, VP with PCs, CDs (both kinds), MBA, co-op, Nordic skis. Good with renovations, pets, parties, people of any age. You? Warmhearted man, easy on the eyes, over 30, persistent maturing soul, high on altruism, assets, affection. 9579 ✉

Not Exotic—Attractive, never-married Asian woman, 37, born and bred in NYC, seeks normal, healthy male friend who looks at life with a twinkle in his eye. I enjoy traveling (especially to islands for shallow sea snorkeling!), learning new languages, keeping fit, watching action movies and occasional nights on the town. Please, Superman with bicoastal career, perpetual meetings and mobile phone need not reply! (PS - I'm no gourmet cook, but could fall for a man who is.) 9527✉☎

Attorney Seeks Partner—Tall, good looks, affectionate, athletic teddy bear, 40s, desires terrific woman for pleasure and permanence. 9553 ✉

Attractive, Adventurous, Affectionate—Professional Jewish woman - sincere, sensitive, happy. Loves boating, tennis, skiing, travel. Seeks spontaneous man, 38-52, with similar interests, who can be best friend and more. Note/photo. 5369 ✉

Professional Male—37, 6'1", well-read, educated, very athletic - loves travel, walks on the beach. Seeks adventure and romance with right person. Note/photo/phone. 9516 ✉

Asian Ms.—Pretty, successful, happy - seeks mate, 40-60. 9519 ✉ ☎

Beach Bum Accountant—Located in Bermuda, 41, 5'11", 185, blue eyes, very fit - enjoys running or weights after work and beaches on weekends. I have a great sense of humor and am forever optimistic. I'm also sensitive and very much a romantic. I am looking for a pretty, petite, slim lady to share adventures which will hopefully develop into a relationship/marriage/children. I am willing to host in Bermuda. Note/photo a necessity. 1847 ✉

Single White Male—Very good-looking, early 40s (looks much younger), in shape and educated, seeks younger woman (27-37) for romance and possible commitment. I like jogging, bicycling, movies, laughter and communication. I am honest, sincere and responsible - and seek same. Woman must also be in shape, very attractive, and know what she wants. Please send note and photo. 9521 ✉ ☎

Creative But Not Wacky—Successful, slim, athletic woman - loves laughter and conversation, theater, the arts. Seeks kind, giving, successful, fun, energetic, principled man, 38-50, for serious relationship. Letter and photo. 5383 ✉

Beautiful, Latin Professional Lady—Petite, 28 - seeks dynamic male, 28-35, good-natured and fun-loving. 5350✉☎

Nurturing, Loving CEO—50s/40s, 6', CT/NY, cultured, fun, musical, sensual; seeks elegant, passionate, trim, 40s, devout Christian with Protestant service values - for life. Photo. 9532 ✉ ☎

Handsome Doctor Or Lawyer Wanted—For love, marriage, children, 38-48. I am very pretty, in great shape, a professional/entrepreneur, Jewish, sophisticated, sweet, creative. Photo/phone. 4938 ✉

Gentle Lady—Attractive, late 40s, widow, soft-spoken, professional, independent. Often likes to be alone. Seeks man with similar qualities, who also likes good conversation, long walks, theater, and a touch of luxury. Age, religion not important. Humor and honesty count. 5376 ✉ ☎

Lady Artist—40s, comfortable in NY or LI, seeks travel companion for those long rides and somebody for Sunday brunch with the NY Times. Loving, tender-hearted and kind - also quite pretty, size 8, blond. Be tall, 45-60, intelligent and kind. Note and photo. 4923 ✉

Simply Smashing—Pretty, slim, bright, warm, vivacious green-eyed blond seeks smart, funny Jewish man, 38-48, for happily ever after. Photo please. 9531 ✉

Handsome Jewish Entrepreneur—27, 5'8", brown hair/eyes, witty, fun, caring - seeking sincere, secure beauty to share life's pleasures. Note/photo. 9517 ✉

Let's Get Serious—And stop all this nonsense. Here's the facts, ma'am: law enforcement manager, 40s, allegedly handsome, definitely commitment-ready, quick-witted, seasoned and honest, attempting to identify and apprehend elusive counterpart. Following attributes essential: warmth, sensitivity, unpretentiousness. Interests vary - to include movies, dining out and other simple relaxations. Criminals/con artists need not apply. Photo/fingerprints optional. 9565 ✉

Loves City And Country—Genuine, warm-hearted, white, good-looking and witty, 5'7" male, 34, dreams of 25-34, attractive, slender and active white female. If you have a positive attitude and love fun and nature, come share laughter and the good things in life. Photo. 5381 ✉ ☎

Handsome MD—5'11", 34, varied interests, seeks attractive professional female to share life's adventures. Phone/photo/note. 4828 ✉

Tall, Thin, Attractive—Cultured woman seeks compatible male. 4936 ✉

Ultra-Lovely—LI woman seeks Jewish widower of quality, 63-plus. 9547 ✉

Charming, Attractive 35-Year-Old—Black female attorney seeks professional male for serious relationship. Phone/photo please. 9557 ✉

Handsome, Sexy—Well-known international lawyer - charming, slim, 6', blue eyes, 44, Jewish. Seeks smart, sexy woman, 30s - forever. Photo. 5361 ✉

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As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

The Best Is Yet To Be—This very young 63, professional, fit, comfortable Jewish widower seeks a cultured, vivacious woman who shares his optimism about the many good years ahead. 9537 ✉

Just What The Doc Ordered—35-year-old, single white male - handsome, witty, energetic physician seeks pretty, professional, single white female, 25-35. Photo appreciated. 9522 ✉

Like To Laugh?—Are you an attractive female - nonsmoker, 25-35? Do you enjoy dining out, movies, outdoors? If so, this athletic-minded male wants to meet you. Photo/phone. 9515 ✉

Depressed—29, nice and tall, wants to meet pleasant Manhattan female with best Rx. 5346 ✉

Lipstick Lesbian—35-year-old, attractive, feminine Wasp executive looking for classy, energetic lady who enjoys sports and exploring NYC/New England. No smokers/drugs. Photo a must. 9540 ✉

I Want To Learn—Fly fishing and go ballroom dancing, and need a partner with whom I can cast and dip! A man, 40-plus, honest, emotionally conscious, communicative, successful, great sense of humor - looking for peace, happiness, friendship, love. I'm 45, Jewish, a unique, spirited green-eyed beauty who loves to laugh, values personal growth, great cook and wants a strong hand to hold. Photo appreciated. 5367 ✉

Are You A Happy—30-40-year-old, single white male, not intimidated by a successful, attractive female professional who enjoys sports, diving, music, etc? Then send note/photo/specifics. 9577 ✉

Professional/Jazz Singer—Female, 31, Jewish, seeks secure, warm, creative, fit nonsmoking man, 30s, to share music, ethnic food, walks and esprit. 5355 ✉

Single, Ivy-Educated Professional—Traveled Caribbean woman, 32, would like to meet single, well-educated, professional Swiss or German gentleman, 30-45. Note and phone. 5368 ✉

Classic Beauty—Seeks handsome, enchanting European, 35-42, for permanent flirtation. Photo/note. 9544 ✉

The Best Things In Life Are Me—Funny, fit and 50-something. Tall, blond, educated and erudite lady, in search of 50ish gentleman: part Cary Grant, part Henry Kissinger, part Woody Allen. Deep laugh lines a plus. 5340 ✉ ☎

Attractive, Petite, Professional—Jewish woman, 37, therapy-minded - enjoys racquetball, tennis, skiing, movies, ethnic food, Israel, the ocean, Scrabble, Beatles and 101.9. Seeks handsome, Jewish, disease-free, nonsmoking mensch (35-45) with similar interests, to create a family with. Photo appreciated. 9558 ✉

Beautiful, Sincere—Single white female, never married, blond, early 30s, Christian (nonreligious) lady doc seeks a Number One great guy - single white male, professional (MD, JD, DVM, advertising, etc.), 33-44, who is emotionally secure and successful, honest, healthy, fun, sincere, accomplished, warm, caring and romantic - as I am. Must be family-oriented, with traditional values, and ready for a serious, permanent relationship. Note/phone/photo please. 9548 ✉

Reward!—To anyone who puts me in touch with that special lady - that missed connection in my life. She is over 40, petite, Jewish, loves jazz, the beach and film. Photo! 9562 ✉

40-Plus, Tall Jewish Widow—Looking for 6'-plus mensch. 9514 ✉ ☎

Man, 49—Loyal, caring - seeks (212) lady for relationship. Nonsmoker. 9552 ✉

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Shimmery Long Blond Hair—And grey-green eyes. A beautifully young woman in her 40s, with a blend of European sophistication and earthiness, serious yet light, slim and curvaceous, and definitely heart-driven, who thinks a partner over 40 would be just right - if he was a true communicator, financially independent, stable, and could relate to being a citizen of the planet and sharing the magic of life. 5356 ✉ ☎

LA Woman—Very pretty, bright, stylish designer, 27, slim, long dark hair, seeks NYC man, 30s-40s. We are Jewish, warm, gentle, romantic, affectionate, classy, aesthetic, cultured, eclectic - love France, Italy, the Caribbean, arts, dining, films, music, fitness - ready for love, marriage, and miracles (in either city). Photo a must. POB 341313, LA, CA 90034.

Jewish Male—57, very good-looking, trim, successful tax attorney, traveled, ethical, with two adult children, family-oriented, open-minded - likes tennis and golf. Appreciates good conversation, comfortable home, having fun and togetherness. Looking for a special woman, 39-45, very attractive, well-educated, independent, Jewish. Photo/phone, please. 5374 ✉

Enhance Reality—With friendship and love. Petite, pretty, 50something woman seeks male partner. 4935 ✉

Woman With Class—Arts professional seeks man of sophistication, depth and flexibility. I'm 40, petite, attractive and self-aware. Neither model nor athlete - but if you seek intellect, I'll inspire. Letter, photo. 9530 ✉ ☎

Secure Jewish Professional—50s, seeks tall, robust woman in 516/914. 9555 ✉

Reliable—Handsome, wry. Fit, young 49, 5'11", down-to-earth Ivy, in the arts, (212), fun and reflective, kind. Loves books, music, outdoors, good talk. Seeks bright, warm, 30s-40s, Manhattan woman of depth, with matching good looks and heart, for the very real thing. Note of substance and recent photo, please. 9564 ✉

Widower, 49, LI Professional—Looking for sincere female. 9560 ✉ ☎

World Class Lady—Blond, 40s, pretty. I travel first class and enjoy a privileged lifestyle. As a human being, I am kind, warm-hearted, and a fun-loving empty-nester. You should be a charismatic, high-energy person. Hopefully, you have a life peopled with friends and family. Male category: open to tall, attractive man who might be a Wall Streeter, lawyer, fireman or Indian Chief! Handwritten letter/photo, please. 5333 ✉

Sassy, Classy And Slender—29-year-old, very attractive, playful, athletic, 5'9", Ivy MBA, looking for a man to share good times, bad times and the Sunday Times. 4925 ✉ ☎

Manhattan Businessman—(32) mature, handsome, Jewish - likes to work out, cook, read and weekend drives. Seeks elegant, charming Jewish female in Manhattan, with maturity, empathy, charisma and high values. 9580 ✉

Genuinely Pretty Woman—Wealthy, sweet, slim, savvy, sincere, special, seeks funny, wealthy, kind, curious, flexible, generous Jewish man, 40 plus. Introspection, brilliance, integrity and creativity acceptable. No never-marrieds. Note/phone/photo. 9556 ✉

A Chance To Meet A Special Woman—Are you 40-plus? Sense of humor? Photo optional. POB 1750, Darien, CT 06820

Younger Man—22, white, slim, good-looking, athletic. Seeks somewhat older, attractive woman for companionship. Photo. POB 165, Brooklyn, NY 11209

I Deserve The Best - Don't You?—Professional single mom, 32, slim, attractive, who loves to spoil and be spoiled, seeks sincere, honest Jewish man for best friend/marriage. Life is too wonderful to experience alone - let's share it. Phone/note/photo. 9566 ✉

Quality Woman—Pretty, bright, accomplished Jewish professional, very young 46, 5'7", in shape, sensitive and sensuous, loyal and caring, kind, full of life, happy - with a sunny disposition, seeks fine-valued, accomplished Jewish gent with integrity and a great smile. Photo preferred, delighted to exchange. 5364 ✉

Tall, Slim, Attractive Redhead—Ad executive, writer, mom. Love the arts, tennis, family, friends, one special guy. Protestant but love NY. 45 plus. Send note/phone/photo. 9569 ✉

Single But Looking—Tall Jewish professional, 28, who enjoys movies and music, seeks funny, intelligent, caring Jewish woman for friendship, fun and romance. Note/phone. 5334 ✉

Downtown Soul Leads Uptown Life—31, 6'1", good-looking MD and professor with eclectic cultural interests. Seeking 24-32, tall, creative, nonsmoking woman. Photo please. 9578 ✉

Music Is My Inspiration...—True love my aspiration. You could hold the key to my heart. By day, this very pretty, vivacious, petite, slim, dark-eyed brunette, late 40s, is a financially secure and successful executive - but by night, a warm, loving, feminine woman who sings, acts, works out and knows how to make a man happy... A woman who fully taps the energies of NY by regularly attending all the arts, is equally at home in a cozy country cottage, on a sandy beach or traveling to new and different horizons with someone she loves. If you are a very attractive, highly successful and financially secure Jewish man, 49 plus, who appreciates the finer things in life and is ready to share a monogamous relationship, then respond with note/phone - recent photo a must. No smokers or recently separated need reply. 9571 ✉

Attractive Woman—33, 5'7". I'm an attorney (multilingual) who has lived overseas and loves exotic travel - from elegant dining in Paris to trekking in Nepal. You're a sophisticated, sensitive nonsmoking, 33-45 professional, looking for fun, romance, adventure. 5362 ✉ ☎

Smart, Funny, Blue-Eyed Devil—37, handsome, athletic, law enforcement professional, 5'10", 180 lbs, never married - seeks female, 21-plus, for enjoyable conversations and sharing of common interests, romance and more. Photo essential. POB 663, NYC, NY 10268.

Beautiful Brunette—Never married, 5'6", 115 lbs, witty, creative, semi-affluent, seeks same in 5'11"-plus, 38-48 gentleman - for permanency. Photo/NYC/NJ. 9507 ✉

Marriage, Home, Children—38, Christian, handsome, blond, blue-eyed, divorced professional male, 5'10", slim, athletic build, Midwestern values, family-oriented, traditional life style, financially secure. Photo appreciated. 9573 ✉ ☎

Where Have You Been?—This very pretty, 5'8", Jewish female MD, 35, with charm, warmth and humor has been looking for you: a kind, unpretentious, Jewish professional man, 32-42, nonsmoker, who wants to share life with a terrific lady. Let's make up for lost time. 5335 ✉

Attractive, Outgoing Brunette—29, 5'8", successful businesswoman, MBA candidate - seeks tall, quality man, 30-45. Note/photo. 9575 ✉

Entrepreneur - 40ish—Fit, enthusiastic, witty, educated. Seeks ultra-feminine, vivacious soul mate, 25-35, for romance and commitment. Note/photo please. 5385 ✉

Effervescent, Beautiful Jewish Blond—European-born, sharp businesswoman - seeks an intelligent, successful Jewish man, 37-48, for the best in life. 5380 ✉ ☎

Downtown Girl—36, attractive, successful, athletic, smart, witty, loving, seeks male, 34-44, with same, for the real thing. Photo/note/phone. 9576 ✉

What Is Hip?—Who knows? I know! I am - are you? 38, 6' attorney/musician seeks 25-38 female with high-energy intellect. Photo is nice. 9518 ✉

Attractive, Warm, 32—Athletic Jewish female, executive, seeks handsome, romantic, professional single male, to age 40. Note/photo/phone. 5386 ✉ ☎

Lonely Guy, 39—Tall, fit, attractive, straightforward, inquisitive, slightly unconventional, well-read - seeks to meet alluring, interesting, under-35 woman seeking fun, friendship and long-term relationship. Photo preferred. 5336 ✉

Let's Get It - Together—Truly pretty, loving heart, vibrant professional, 49, seeks similar male (except pretty!), 50-62, 5'9" plus, at peace with past, for lifetime partner. Note and phone please. 9512 ✉

Pretty Lady—33, MD, Jewish, slim - loves skiing, tennis, jogging and elegance. Seeks sensitive, successful Jewish male, 30-39, for meaningful and everlasting relationship. Photo please. 5337 ✉

A Breath Of Fresh Air—Had it with winter blues? Ready for a change in season? Start the spring right with a new friend. Single Jewish NJ woman, 34, 5'4", slim and pretty. Enjoys the great outdoors, city lights and country life. Would like to meet professional, caring, humorous Jewish male who's not afraid of maybe finding love. Note/phone/photo. 5339 ✉

You've Heard It All Before:—Sensuous, witty, great smile, beautiful, intelligent, independent, athletic, dog lover, 37...but my analyst says it's all true! Seeking mate with similar qualities. 5378 ✉

Magnificent, Elegant, Intelligent—Cindy Crawford look-alike - Ivy grad, MA, wildly successful, sensational figure, honest, caring, sensuous - seeks professional male counterpart, 40-55. Photo a must. 5347 ✉

Ready If You Are—Pretty, slim, avid skier, hiker, 32, 5'6", Catholic, CPA, MBA - seeks commitment-minded, sincere, tall, handsome man. Photo. 9529 ✉

Silver Fox—A mature, romantic rogue - successful business exec with distinguished look, is a virile and active 5'10", 195, divorced, Jewish, and seeking to invite a lovely, witty, lithe, sensual, under-40 lady to sip champagne and try some slow dancing. Object: a warm and lasting relationship. 5341 ✉

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STRICTLY PERSONALS

Seeking Oriental Beauty—Inside as well as outside, early to mid 30s - enjoy dining out as well as dining at home. Photo/phone/note. 5357 ✉ ☎

Act IV: Spring—At rise of curtain, sun washes over woman painting - 40ish, vivacious. Enter from garden: man with confident step, optimistic sense of humor. Looking for male lead. Photo/note please. 9523 ✉

Attractive, White Christian Lady—5'9", 50ish, professional, real estate and TV/radio performer. Seeks Christian white male - tall, sincere, professional. Must like travel, home entertainment. 5352 ✉ ☎

Are You A Full-Figured Female?—I am 29, handsome, warm, and would like to hear from you. 5290 ✉

Slim, Pretty Female—Professional editor, amateur cellist, is inspired by everything good and original. Seeks similarly discriminating, open-minded male, 35-42, to walk the fairways of life and laugh our way out of the rough. 9513 ✉

Handsome, Vibrant, Successful—39-year-old charmer seeks woman, 23-32, with sparkling eyes and radiant body, to make lasting memories. Photo, bio. 9526 ✉

Field Box At Shea—On Caribbean beaches, snuggle in front of the TV. Jewish male, 30, seeking Jewish female, 25-30, petite, athletic. For life's ups and downs. No smokers or druggies. 5343 ✉

Japanese Lady—Seeks super man. Must be tall and handsome Renaissance type, age 38-51. Me: successful, beautiful professional lady. Photo please. 9520 ✉

Warm, Soft, Appealing—Nonreligious Jewish widow: petite, very cute, nonsmoking professional - seeks wise man for magic - 50s-60s. 9549 ✉

A Complementary Connection—Is what I'm looking for. I'm 41, 5'10", handsome, in good shape and looking for a younger woman: feminine, self-possessed (or looking to become more so), to share chemistry and some of the finer things in life. Photo and note please. 4892 ✉

I Hate Mornings/Republicans/Cats—Pretty Jewish female (30) - loves glaciers/reefs/dogs/WDRE/sci-fi. Ready to meet attractive/thoughtful Jewish male (25-35). Note/photo. 5353 ✉

Beautiful, Blue-Eyed Blond Female—28, slim, fun-loving, warm, intelligent. Loves skiing, hiking, camping, fishing and the outdoors. Seeks single, dynamic, professional male, 30-45, with a sense of humor. Photo/phone. 5354 ✉

Head-Turner Wanted!—By very handsome and successful entrepreneur, 29, who is athletically built, and has a lot to offer the right woman. If you are a truly gorgeous model type - healthy, honest, intelligent, in your 20s, and deserve the best, please write/photo. 5303 ✉

Very Pretty Brunette—Classy, sincere, intelligent, fit, active, 29, 5'10" - would like to meet a sincere and caring man. Phone/photo/note. 5359 ✉

Unpretentious Male—30, nonsmoker, sense of humor, enjoys working out. Seeking female counterpart to share all of life's pleasures. Note/photo please. 5360✉☎

Caring Male—45, 5'8", 150 lbs, seeks friendship, travel, dining out and possibly marriage with open-minded woman, 30-45. Note/photo/phone. 5371 ✉

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 5375 ✉

Woman In Black—Pretty, dark-haired, Jewish TV producer, 29, seeks wise, wonderful, handsome guy to add some color. Photo exchange. 5338 ✉

Beautiful Blond—Bright, fit, sane - desires a man, 45-58, decent, successful, attractive. Photo helpful, not essential. Thank you. 4926 ✉

Jack of Hearts—Wishes to dance with you. Attractive, Jewish, creative professional seeks intelligent, slender woman (32-40) forever. Still a romantic, have top hat, white tie, and tails. Photo, note. 9534 ✉

I'm 45, A Kind, Successful Gentleman—You are a lady over 50, love to be spoiled, and want a serious relationship. Note/photo. 9533 ✉

Girl, 52 Years Young—Divorced, Jewish, seeks boyfriend, 50-62, to be kindred spirit, friend, companion - for theater, museums, travel, bridge, long walks, holding hands, laughing. Photo. 9542 ✉

A Real Mensch—Handsome Jewish man, 28, seeks zany, pretty menschette, 24-32, for laughs, romance, Mets games. Note/photo/phone. 1581 ✉

Beautiful, Passionate—Slim, sporty, cultured, well-traveled professional woman, early 40s, one child, seeks male counterpart. Photo. 5372 ✉

Passion, Humor And Intelligence—Good-looking and creatively successful male, 38, 5'11", 165, seeking an honest, caring woman, 30s, very pretty, slim, fit body and health conscious. Note, photo, phone. 9567 ✉ ☎

Your Man—I'm a 37-year-old white guy, fun, fit, successful, American homeowner in Europe seeking a sexy, 27-35 woman into tennis, skiing, dogs and a loving life. Note/photo. 1846 ✉

Gay, White, Straight-Looking Male—Attractive, brown hair, 5'8", 145 lbs, 50 - into art, music, fine dining, movies, travel and summer in the country. I am very secure financially and emotionally. You are 28 on up, nice-looking, slim, sincere and affectionate. If youi are ready to share good times and be my best friend, send note with photo. 4931 ✉

Suddenly Single—Mature, sensitive, happy woman, seeks man of similar temperament to further enrich both our lives. Love music, reading, weekends in the country. Note/photo. 4932 ✉

Let's Go To Shea—Jewish female, 40, looking for like male to spend Sundays at Shea. Phone, photo. 9543 ✉

Very Pretty Blond—Green-eyed professional, Goddard grad, 35, 5'7", 132, nice figure - likes scuba, flying lessons, exotic travel. Seeks articulate, adventurous man. Photo exchange and phone. 4921 ✉

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 732 BY MARY ANN MADDEN

REBECCA AND TWOFER DE MORNAY

A JURY OF ONE'S AND FRANKLIN PIERCE

KEIR AND RAIN DULLEA

DMITRI SHOSTAKOV AND THE SEVEN YEAR ITCH

Above, Odd Couples. Competitors are invited to create one pair of extravagantly linked names.

Results of Competition 729, in which you were asked for nineties neology.

Report: How up-to-the-minute you are you are. The occasional entry sounded more generic than nineties. A Bierce-like quality. And one we may overlook or not. Because it is bitter and because it is our page. Duplicated but new: Silicone Valley—implant cleavage. Status Cuomo—the valley of indecision. Spinovation—new, improved media control. Oh, yes, and USSR—Not.
Repeaters: Just the Fax. Nozone. Quayludes. Condomminium. What can we say that you have not already memorized? Quae cum itae sint. Love your glove.

First Prizes of two-year subscriptions to "New York" to:

BUSTGHOSTERS—surgeons who still perform silicone breast implants but are afraid to reveal their names.
Nancy Stark, N.Y.C.

BRAZILIAN CHAINSAW MASSACRE—tropical deforestation.
Bill Robinson, Green Brook, N.J.

BUCHANANEERING—raiding an incumbent's camp and carrying off voters.
John Foshee, Austin, Tex.

Runner-up Prizes of one-year subscriptions to "New York" to:

CHAPTER 7-11—convenient bankruptcy filing whereby one can discharge debts and order a Slurpee at the same time.
Gary Levine, Melville, N.Y.

PC—personal computer (1985); politically correct (1990); President Cuomo (1993).
Bobby J. Ward, Raleigh, N.C.

MANIFEST DISNEY—the inevitable proliferation of Hollywood amusement parks.
Chris Doyle, Burke, Va.

And Honorable Mention to:

WALLMARK—when you care enough to deface the very best.
Judith Manis, Tampa, Fla.

LOSER FRIENDLY—a computer date with a "good personality."
M. Strauss, J. Medalia, N.Y.C.

KAMASEATRA—the art of positioning oneself behind a tall person at an X-rated movie.
Andrew Malekoff, Long Beach, N.Y.

BLANKRUPTCY—the inability to repay debt or remember Swiss-account numbers.
Jennifer Duffy, Rochester, N.Y.

FASHION-CHALLENGED—requiring the services of a personal shopper to get dressed each day.
Andrea Sholler, N.Y.C.

SECOND ALERT—improved home pregnancy test.
Mali Chad, Bayside, N.Y.

BUNGEE-JUMPING ECONOMICS—White House policy.
David English, West Somerville, Mass.

PRAYOLA—the bribing of gospel-radio disc jockeys.
Julie Young, Minneapolis, Minn.

TOTOFU—vegetarian dog food.
Sophy Alter, Pittsburgh, Pa.

PAIROBICS—sex as workout.
Tom Frenkel, Sunnyside, N.Y.

SILICONEHEADS—executives of Dow Corning.
Richard Schwartz, Madison, Wis.

DESIGNATED DROVER—teetotaling free-range boss.
Catherine A. Hyman, E. Northport, N.Y.

PRIME NUMBERS—Nielsen ratings.
Kathy Wittenbrook, San Francisco, Calif.

MARIO SPEEDWAGON—last-minute rush to draft Governor Cuomo for the Democratic nomination.
Elisa Falciglia, Reston, Va.

DOMINO PIZZA EFFECT—the phenomenon of fast-food proliferation.
Douglas Monaghan, Floral Park, N.Y.

AMERIGO FIRST—Christopher Columbus–bashing movement.
Anthony G. Bowman, Washington, D.C.

ACRONYMIOUS SPEECH—a Pentagon briefing.
Bob Dean, Raleigh, N.C.

DECOMPASSION CHAMBER—the commuter walk past panhandlers' row in the Port Authority Bus Terminal.
Thomas J. Mullen Jr., Flemington, N.J.

RAGABILLY—Country-and-eastern music.
Melinda Kevis, Kansas City, Mo.

FORGET-ME-NOT 'NOT'—boutonniere worn by one who refuses to use transitory slang—much.
Len Elliott, Auburn, Wash.
similarly: Philip Tower, San Juan, Puerto Rico

HEADLOCK—traffic tie-up at a rest room.
Paula Doherty, Fall River, Mass.

PREPARATION 1040H—relieves the burning, itching of tax time.
P. Smith, N.Y.C.

CRUDDITÉS—unappetizing snacks.
M. Simon, Pittsburgh, Pa.

BEAT-UP GENERATION—today's senior citizens.
Mark Wolfson, Spring Valley, N.Y.

POP TORTS—breakfast of ambulance chasers.
Jim Ringel, Townshend, Mass.

FLACKEY—press agent's gofer.
Brien Boswell, Greensboro, N.C.

MYOPIATES—political pacifiers for stubborn visionaries.
Faith Flagg, Beverly Hills, Calif.

SILOLIPS—cosmetic surgery for the lower face.
Sally Levine, Chicago, Ill.

JE NE SAIS CROISSANT—snack bar at the Museum of Modern Art.
Eileen Weiss, N.Y.C.

BAYOU DEGRADABLE—capable of decomposing in a Louisiana swamp.
Karen Bracey, Burke, Va.

GERITOLL—larger baskets allow senior citizens to throw their coins with confidence.
Judy Palefsky, N. Miami Beach, Fla.

EUFEMISM—innocuous substitute for an expression offensive to women.
Holly Thomis, Cambridge, Mass.
sp. ment.: Ruth Carey, Oak Ridge, Tenn.

DOCU-FANTASY—reality for the nineties.
Judith Disla, N.Y.C.

DADBEAT—one who persistently fails to make his child support payments.
Linda Giordano, Florence, Ala.

NERD PROCESSOR—machine capable of the exclusive reproduction of inane comments.
Vincent P. Gorman, Yonkers, N.Y.

FAMOUS ORIGINAL RAY'S SOFTWARE—the company that is suing both Microsoft and Apple.
Kevin B. Robinson, N.Y.C.

CIRCUS MARXIMUS—The *Glasnost* Menagerie.
Patrick Seeley, Silver Spring, Md.

BWANABE—aspiring safari guide.
Marc Doyle, Berkeley, Calif.

THE DRAIN BRAIN—a master plumber.
Brooke Minges, Battle Creek, Mich.

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SURREALPOLITIK—the 1992 election.
Viktor Blume, Sayville, N.Y.

JET-LAG DEFENSE—legal argument stating accused cannot be held responsible for criminal acts following coach-class air travel through more than one time zone.
Larry Laiken, N.Y.C.

FARFETCHEDNÜGEN—the feeling one probably won't get from driving a Volkswagen.
K. P. Cone, Bay Harbor Islands, Fla.

GATOR AID—rock concert to benefit endangered crocodilians.
Terry Zheutlin, Chicago, Ill.
sp. ment.: Honey Zisman, East Windsor, N.J.

BERLIN AIRLIFT—sneakers made in unified Germany.
Ethel Scher, Bronx

WUSSAIL—toast presented by ineffectual, dorklike person.
John Burke, Ho-Ho-Kus, N.J.

PACIFIST—Japanese grip on Western economy.
Barry Cutler, Sherman Oaks, Calif.

DAYLIGHTING—second jobs for graveyard-shift workers.
John Seeley, Washington, D.C.

POWER PLAYSCHOOL—where a child first learns to stick it to the competition.
Betty Heinze, Oak Ridge, Tenn.

BENIHANA REPUBLIC—successful clothing stores operated by lazy Japanese workers.
Rev. Francis P. Gorman, N. Tarrytown, N.Y.

SINECURE—cold remedy invented by the government.
Gary Muldoon, Rochester, N.Y.

STROLLERBLADE—fast-track baby buggy.
Scott McLoughlin, San Diego, Calif.

CODEPENDENTS—addicting sinus medication also useful in treating urinary incontinence.
Steven Harris, M.D., N.Y.C.

FAX FOOD—gourmet meals from the world's greatest chefs delivered to you through the magic of fiberoptics.
Jim Weis, Atlanta, Ga.

ARRAIGN MAN—a bail bondsman.
Raymond Varisco, Bethesda, Md.

NOZONE LAYER—free-range chicken
J. E. Van Auken, Sayville, N.Y.

HALLWAY CARDS—when you care enough to spend the very best days cutting class.
Lisa Robin, Cliffside Park, N.J.

SEX CONSENT FORMS.
M. E. Radice, N.Y.C.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 732, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by April 3. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 27 issue. Out-of-town postmarks are given three days' grace.

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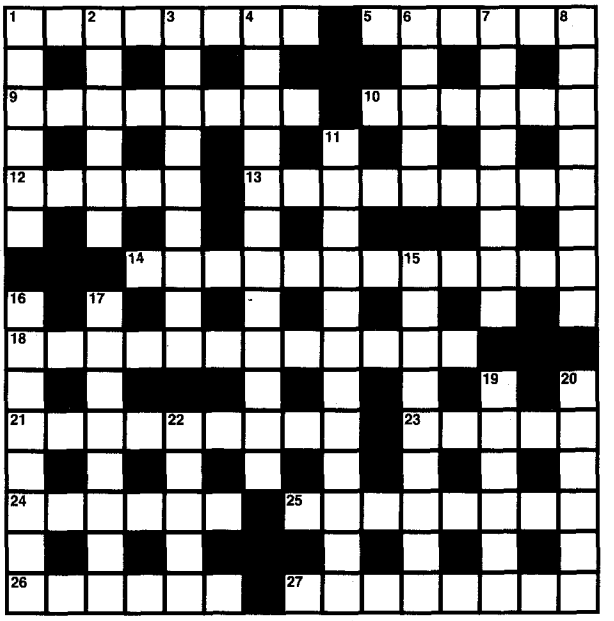
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Heed easy broadcast, for this is what protects the viewers. (8)
5 Brutual treatment for the spring border. (6)
9 Speaks badly but possibly masters a maiden. (8)
10 Services for the people. (6)
12 Part of the country passed after Gateshead. (5)
13 The handy way? (9)
14 Means of getting on when in control of the Council. (7-5)
18 One who fleeces the absentminded? (12)
21 A lot of young children need a place to develop unendingly without a pet. (9)
23 Set up disorder in Crete. (5)
24 I stay married and in the same place. (6)
25 One who takes notice but passes the night without a weapon? (8)
26 Punishment for a joke about the box. (6)
27 Surprised when the beginning came first. (8)



DOWN

1 Flag officer. (6)
2 Fired covering me in back street. (6)
3 Lame actor grunts peculiarly. (9)
4 Being uprooted meant that I was concerned when returning to my people. (12)
6 Unfortunately there is a shortage. (5)
7 Pilot has crashed and this is where to recover. (8)
8 In the action put into writing to make wrong-doing? (8)
11 Musical technique employed by scorer on score. (12)
15 One who helps at the shoot holds up payment for the yeoman. (9)
16 Exchanging backhands over half the game. (8)
17 Philosopher in a haze about an examination. (8)
19 Nucleus of the navy in a flat-bottomed boat. (6)
20 Preserved and so gets rid of decay in reverse. (6)
22 Collect in the jungle and do war dances. (5)

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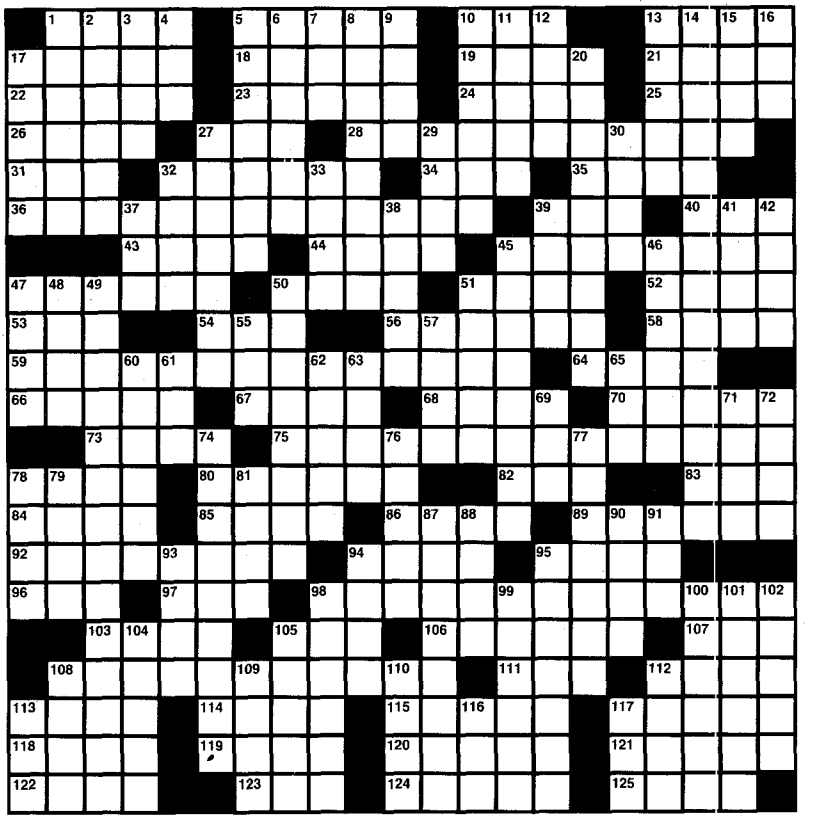
'OSCAR SINGS' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Dog I.D.'s
5 Suzette's pancake
10 "Erie Canal" mule
13 Gash residue
17 Girl in a Cantor song
18 Become unwoven
19 Prune's ancestor
21 Baltimore's railroad partner
22 True up
23 Declares positively
24 Actor's quest
25 Brood of pheasants
26 Boxer Mauriello
27 Poet laureate before Southey
28 Oscar's 1986 song
31 Yoko
32 Rodeo horse
34 Sprite
35 Short-toned: abbr.
36 Oscar's 1960 song
39 Voided tennis serve
40 "To Each —— Own"
43 Floor pieces
44 Roseanne Arnold, formerly
45 Oscar's 1950 song
47 Stimulate
50 Overhead glow
51 Diller's so-called husband
52 Portent
53 Murray Schisgal play
54 Levin or Gershwin
56 Jockey Shoemaker
58 Like most cupcakes
59 Oscar's first song
64 Portnoy's creator
66 Island off Scotland
67 Cupid, in Greece
68 Zodiac crustacean
70 Songstress Della
73 Mouse's lookout
75 Oscar's 1988 song
78 Fans' yells
80 Relative scale of C major
82 "—— Hear a Waltz?"
83 "Old MacDonald" letters
84 The cheaper spread
85 Look after
86 Vases
89 Insert marks
92 Oscar's 1966 song
94 Hee-haw
95 Appetizing mart
96 Health resort
97 Lake isle
98 Oscar's 1991 song
103 "Thus I sing, —— King"
105 Harpo's curls
106 Office wkrs.
107 An avis lays them
108 Oscar's 1990 song
111 Smaller than a gulf
112 Notorious Ugandan
113 Goya's duchess
114 So-so grades
115 "—— of many colours"
117 Cannes coin
118 Euclid's subj.
119 A Rodgers lyricist
120 Use Rollerblades
121 Door fastening
122 "—— go marching . . ."
123 Salonga of "Miss Saigon"
124 Adlai's running mate
125 Orchestral horn

DOWN

1 New Orleans campus
2 Sci-fi author Isaac
3 Oscar's 1958 song
4 Upper House: abbr.
5 Coloring-book needs
6 Largest crows
7 Eden exile
8 Kind of pronoun
9 "Lohengrin" heroine
10 In an agile way
11 Standoffish
12 Humdinger
13 "War and Peace" girl
14 Oscar's 1964 song
15 Right-hand man
16 Future fish
17 Squelched, in a way
20 Courier
27 Dietary necessity
29 Annals unit
30 "—— boy!"
32 Undies items
33 Habanero's country
37 Flightless Australian bird
38 Succumb to submersion
39 Mrs. Burt Reynolds
41 Words of understanding
42 Desert abundance
45 Wild ducks
46 Hang around
47 Utah ski locale
48 Essen's valley
49 Oscar's 1940 song
50 Where the coiffeur starts
51 Signal rocket
55 Postman's path: abbr.
57 Feel the need to scratch
60 Here's Johnny
61 "Put —— Happy Face"
62 Without stopping
63 This: Sp.
65 Neighbor of Ida.
69 Life story, for short
71 Tailored ensemble
72 Son of Seth
74 Father figure
76 Cape Cod town
77 British governor of India
78 Picks pockets
79 Off-balance
81 Encounter
87 Searches every inch
88 Yeltsin's veto
90 "—— fair in love . . ."
91 Inlet
93 Oscar's 1980 song
94 Marshy places
95 Makes a contribution
98 Sonora snooze
99 Kickback
100 Marinara must
101 Elicit
102 Home on the range
104 What there is "nothin' like"
105 "Up —— We Belong," Oscar's 1983 song
108 Rubber trees
109 Shade of blue
110 Ill at ——
112 Saudi, e.g.
113 Title for a Khan
116 Breakfast flake
117 Andy Capp's wife



Solutions to last week's puzzles appear on page 105.

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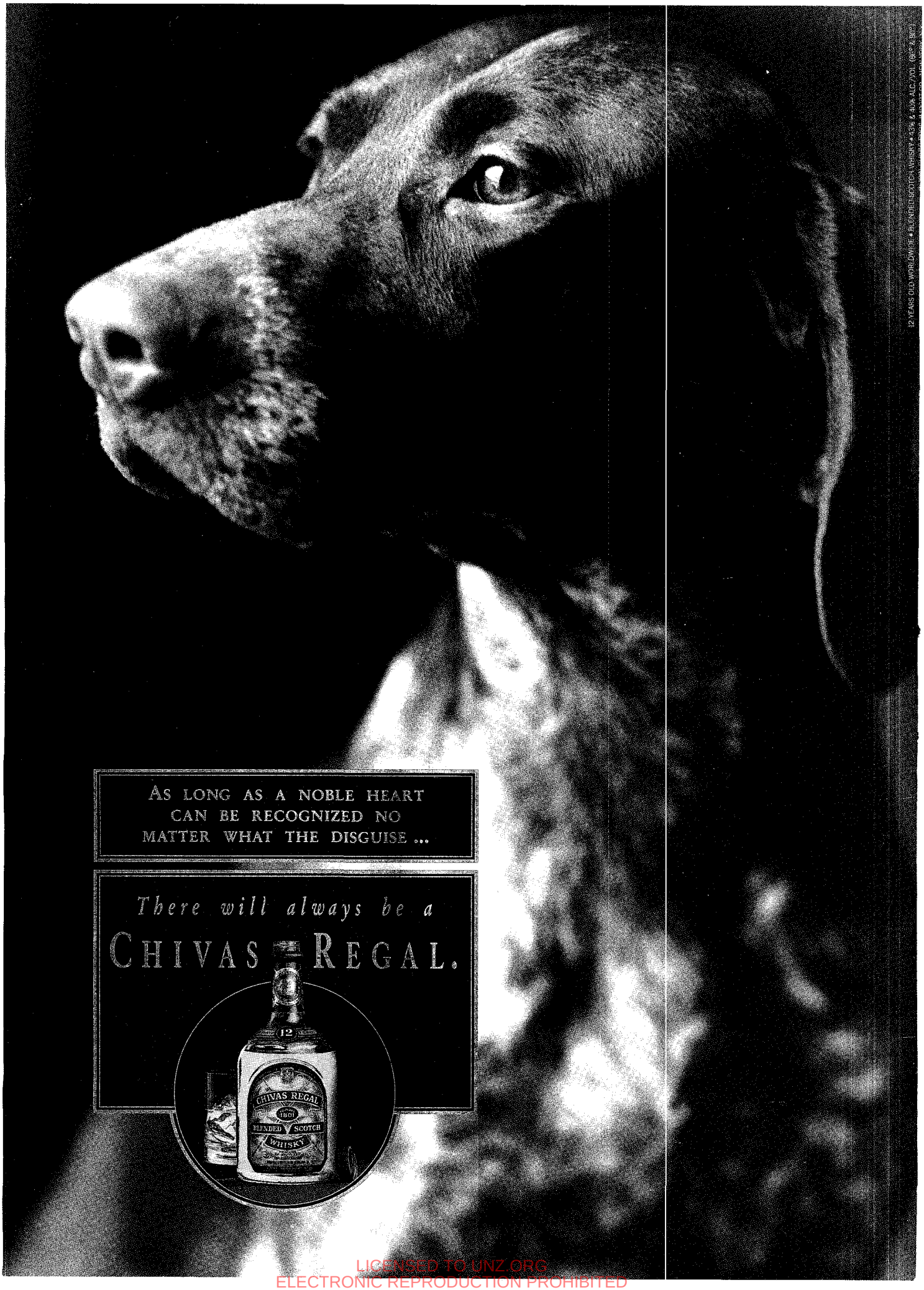

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